

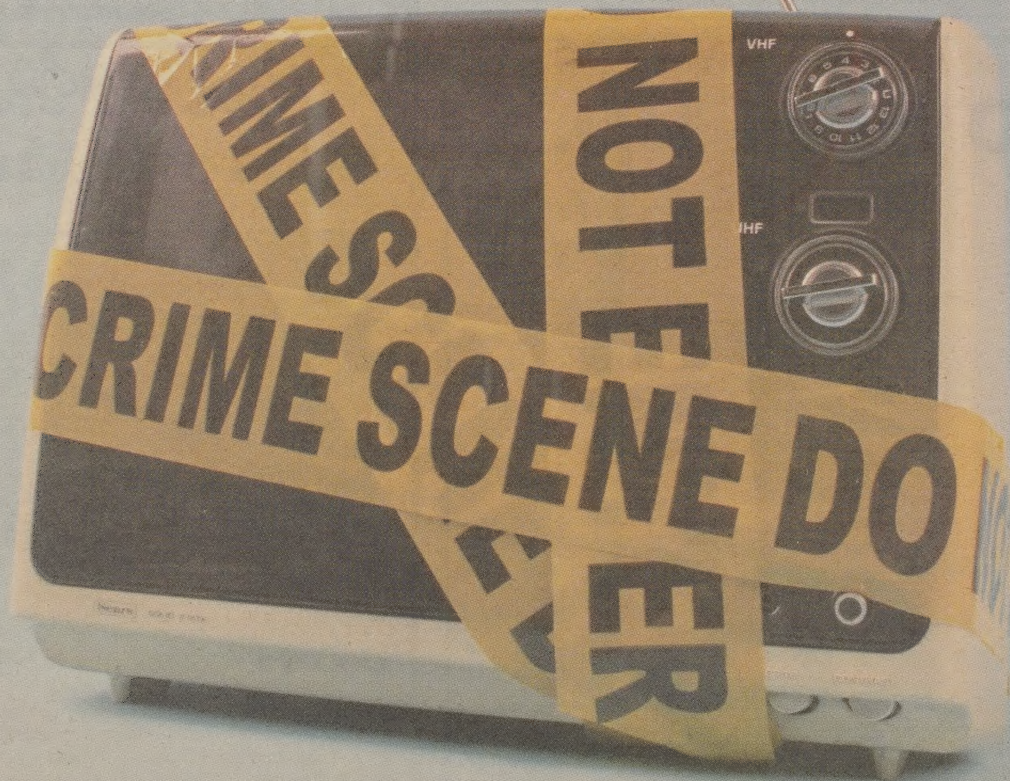
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Rob me, please!
Why is the SFPD
luring Mission residents
into crime?
[p.12]

Real World: Iraq
Michael Tucker's
doc *Gunner Palace*
follows the field
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[p.37]

**What ever
happened to ...?**
Noise looks up
Flipper's Bruce Lose,
Slint, and
Bettye Swann
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REMOTE CONTROL

The FCC's "Broadcast Flag" is about to put an end to home TV recording as you know it. What are your options? Get used to it or build your own TV. You have four months to figure out how. *By Annalee Newitz* [p.18]

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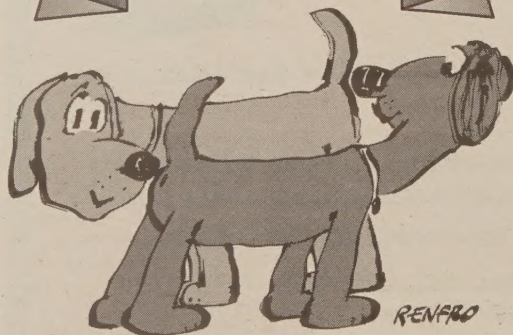
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in this issue

When Annalee Newitz first started telling me that Microsoft had carefully built its Xbox to prevent people like her from opening it up and altering it (see "Liberating the Xbox," 9/10/03), I was deeply offended. I'm not a geek like Annalee, and I don't spend a lot of time playing computer games or doing any of the other cool things Xbox fans do, but something about it all really disturbed me: I mean, if I bought one of these things, it should be mine, right? And if it's mine, I should be able to do anything I want with it — smash it to bits, take it apart, paint it green, or change the chips on the inside to make it do things the manufacturer hadn't intended.

This is not a harmful piece of hardware. You can't shoot anyone with it. You can't use it to blow up a building. It's not even like a car that could run somebody down if you put experimental brakes on it that didn't work. It's a computer that plays games.

But that was just the start. Here's the latest:

As Annalee reports on page 18, the federal government, in concert with the electronic equipment manufacturers and the entertainment industry, has decided to block you from recording TV shows.

Really. If the consortium that Dan Gillmor, founder of Grassroots Media, calls the Copyright Cartel has its way, the days of taping *The West Wing* and sharing it with a friend who missed that episode are over.

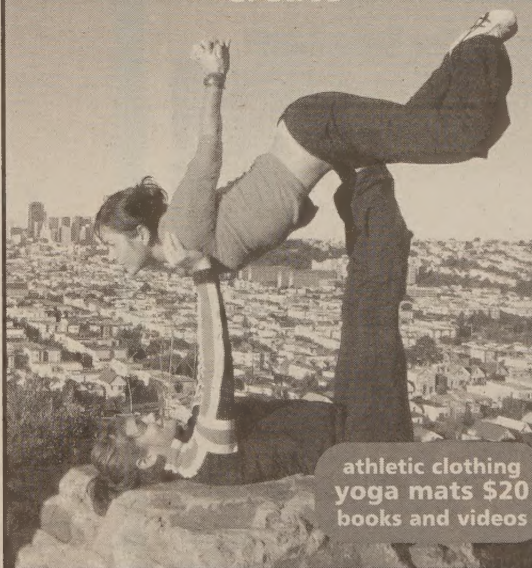
When the new generation of high-definition TVs come on the market (give it 5 or 10 years, and almost everyone will have one), all HDTV recording devices will include special equipment that will block you from "unauthorized" copying of broadcasts — which means you'll be able to record stuff on your TiVo (or whatever the next version of that is), but you won't be able to make a removable version to take out of your TV and watch somewhere else. You won't be able to record all your favorite movies on DVDs and build a library of them. I won't be able to record my next appearance on *Hannity and Colmes* and let my kids watch it 10 years from now.

When corporations and the feds start to control every aspect of our communications technology, we're in serious trouble.

Tim Redmond
tredmond@sfbg.com

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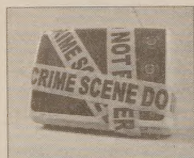
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By Annalee Newitz



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By Matthew Hirsch

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Photographer Bill Owens looks back at the way we aged. By Glen Helfand



The cover: Photo illustration by Mirissa Neff.



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Trek 4500	13, 18, 19.5, 22.5 in.	\$420	\$349 ⁹⁵
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Spec. FSR XC Rim	S, M, L, XL	\$800	\$649 ⁹⁵
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letters to the editor

The slobs take over

I share Paul Reidinger's sentiments ["Without Reservations," 2/16/05]. I only wish you had included people who wear hats in restaurants in your diatribe.

But what do you expect? We inhabit a society in free fall, and the slobs are taking over everywhere, be it in manners, politics, religion, music, TV, movies, you name it.

Shortly before the November election, I had a rather nonproductive, long phone conversation with your editor over a couple of items in your rag. One involved an ad for a "Jesus Butt Plug" (nice). On the opposite page was a sex column titled "Fuck God." And we wonder why we lost the election.

As the bumper strip says, "If the music's too loud, you're too fuckin' old." Maybe it's time to hang it up.

Eric Mills
Oakland

How Rodis won

In your Bay Guardian editorial of Feb. 2, 2005, you attacked the Community College Board once again, this time for not electing as board president the candidate you believe has been "leading efforts by that agency to abide by the sunshine law." Your editorial alleged that "an alliance of four members ... gave the presidency to Rodis" [Editorials].

Fortunately, Bay Guardian readers will be able to see for themselves if there is any validity to your latest charge. If they choose, they can watch the unedited coverage of our City

College Board of Trustees regular meeting of Jan. 27 (where the elections took place) on Wednesday evenings from 8:30 to 10:30 p.m. on EATV, channel 27.

After trustee Julio Ramos nominated trustee Milton Marks III and he declined the nomination, trustee Ramos then moved to elect me by acclamation, and all the trustees concurred. I was elected board president by a vote of 7-0, not 4-3, as you alleged.

The "very modest proposals" you espouse for City College include having all 41 of our academic departments (e.g., biology, physics) treated the same as regular city departments (e.g., Planning Department), which are required to have official minutes of every meeting. I assure you that the cost of hiring secretaries and record keepers to cover all the meetings of our academic departments will not be "very modest" and that doing so will violate our collective bargaining agreements with the teachers union and the Department Chairs Council.

We have accepted most of your sunshine proposals, but there are a few that we just cannot accept, notwithstanding your constant threats to defeat any bond that we may propose in the future.

Rodis Rodis
President, Board of Trustees
City College of San Francisco
San Francisco

A.C. and Hunter S.

That was an excellent piece ["Fight

Night," 2/23/05]. I caught a link to it from fark.com, and I normally just skim that kind of thing; however, I found [A.C. Thompson's] style very reminiscent of Hunter S. Thompson's writing about the Hell's Angels.

Chris Coyle
Spring, Texas

No solution

So now, faced with admitting that the homeless population is decreasing in S.F., the Bay Guardian now complains that a study needs to be done to track the homeless and find out what's happening to them [Editorial, 2/23/05].

Do you have memory loss? This was suggested a few years ago, and the homeless advocates screamed about it. It seems there is no reasonable solution for your ilk. No matter what happens, you are going to complain about the problem. Is it any wonder people in an extremely liberal city like S.F. aren't paying attention to you anymore?

Kevin Twomey
San Francisco

No smoking except weed

When I came to San Francisco in 1966, the Muni fare was 15¢, the driver made change, and you could smoke on the bus. Now it is \$1.25, exact change only, and no smoking except weed. The fares have gone up 833 percent, but strangely my income has not increased accordingly.

Could it be that the politically inspired, overly generous wage hike Willie Brown pushed through for the employees before his last election have anything to do with it? Why wouldn't the revenue formula of 1966 work now?

James Keefer
San Francisco

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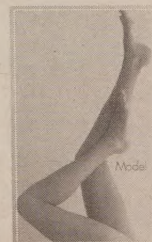
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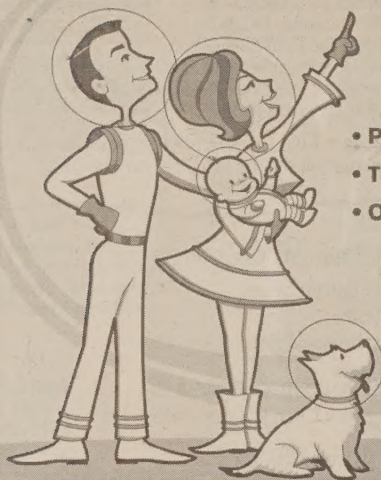
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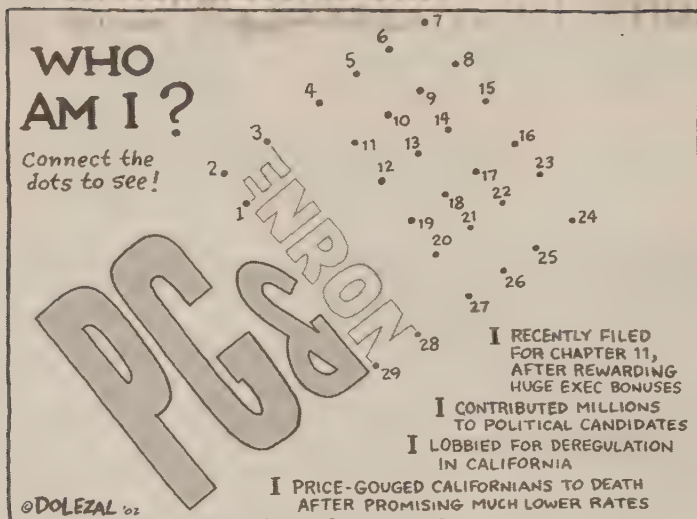


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opinion by jeff adachi

Save S.F.'s drug court

Thirty-seven years after President Richard Nixon declared the national war on drugs, this country is spending upward of \$50 billion each year to fight drug crime, abuse, and addiction, continuing to pour money into a losing war. Of the two million inmates in state and federal prisons, 500,000 are incarcerated for drug offenses. In San Francisco, half of all prisoners in the county's jail are being held for drug crimes.

However, there is one bright light of sanity. An experiment that came to be known as drug court — an intensive, community-based treatment, rehabilitation, and supervision program for felony drug defendants — has now blossomed into 350 courts in 49 of the 50 states. Since 1990, more than 140,000 drug-addicted people have entered drug court programs, and more than 70 percent are either still enrolled or have graduated.

In San Francisco, people charged with certain specified drug offenses have the option of entering a one-year treatment program, which often includes residential or outpatient treatment, mandatory counseling, drug testing three times a week, and regular court appearances to check in. Participants earn a dismissal of all charges upon graduation. Participants are also encouraged to obtain a high school or GED certificate, maintain employment, and be current in all financial obligations, such as child support.

San Francisco's drug court is unique in that it permits people charged with sales offenses involving small amounts of narcotics, or those charged with "possession for sale," to participate. Many courts grant limited participation to those charged with possession offenses only, arguing that those who sell drugs shouldn't be allowed to benefit from drug court's rehabilitative programs. San Francisco's approach recognizes that some people sell drugs in order to feed their habits and offers treatment to sellers who are addicted to drugs. All participants are carefully screened by treatment experts, and only a small percentage of sales cases make their way to drug court.

Recently, San Francisco's drug court has come under attack. Media reports, fueled by drug court

detractors, declared that it was a "Haven for Dope Dealers" and suggested that anyone with a history of selling drugs should be excluded. Concerns were also raised that drug dealers were coming to San Francisco to sell drugs because of its policy of admitting people charged with sales offenses. These reports gave the impression that drug court was inappropriately offering treatment to drug dealers and therefore contributing to increased drug activity in the city. These attacks come at a time when the Bush administration plans to eliminate the funding source that makes drug court possible.

These reports couldn't be further from the truth. First, drug court should be judged on its success. Of the 200 people who graduate from drug court each year, less than 15 percent are rearrested following their graduation from the program. This compares to a 51 percent recidivism rate for people convicted of drug offenses who don't participate in drug court. As for big-time drug dealers being admitted to the program, the statistics show that most people are there for selling small amounts of marijuana and cocaine, in most cases \$20 or less. Finally, as for "out of town" dealers flocking to San Francisco to sell drugs because of drug court, less than 16 percent of all defendants admitted to drug court with sales cases have out-of-county addresses.

However, the positive outcomes of drug court cannot be measured by statistics alone. When one considers the impact of hundreds of drug-free babies, the reunification of families torn apart by drugs, and the value of the educational and vocational training provided, it becomes clear that drug courts need to be expanded, not eliminated. Drug courts are much cheaper than incarceration, costing only a fraction of the \$100 a day it costs to jail addicted persons. Indeed, the drug court "movement" may be the United States' only true solution to ending the war on drugs. ♦

Jeff Adachi is San Francisco's public defender. San Francisco's drug court celebrates its 10th anniversary March 15 at Delancey Street Restaurant, 600 Embarcadero, S.F. For more information call (415) 553-9855.

editorials

Why S.F. needs to save LAFCO

Once again a supervisor is acting as a shill for Pacific Gas and Electric Co. and trying to kill San Francisco's Local Agency Formation Commission, the only agency in city hall that has the mandate and the forum to push effectively for public power in San Francisco.

Sup. Sean Elsbernd, who is fast becoming the pro-PG&E, pro-downtown, anti-neighborhood supervisor from the West Portal district, slipped in a resolution at the Feb. 22 board meeting urging the California legislature to eliminate LAFCO. This is the dumbest of the many dumb ideas that have emerged from the city's annual structural budget crisis.

Elsbernd's move is not aimed at saving money, as his resolution claims. It is aimed at subverting on behalf of PG&E two major LAFCO policies: its push for community-choice aggregation (which could be a major source of savings for residents and businesses using PG&E's expensive power) and its push for real public power (which is the largest new source of potential revenue for the city, perhaps as much as \$200 million or so a year).

Elsbernd claims without blushing that the San Francisco Public Utilities Commission and its Community Choice Aggregation Citizens Advisory Committee can "continue the work of pursuing public power begun by LAFCO." Bosh. The PUC, a historic PG&E bastion for eight decades or so, is controlled by appointees of mayors historically influenced by PG&E. Mayor Gavin Newsom appointed Susan Leal, always a PG&E ally, to be the PUC's general manager, and she promptly squeezed out Ed Smeloff, the only official in city hall with community-choice aggregation and public power experience.

Moreover, the PUC has refused to ever do a real feasibility report on the advantages of public power and replacing PG&E. So LAFCO has contracted with R.W. Beck, a nationally recognized consulting firm, to do the study. Beck has produced a preliminary study demonstrating major advantages for public power in San Francisco, and it is working on a more detailed one that is necessary to move public power forward. But Elsbernd's move could cut off the money for the study and probably ensure that it will not be completed. This would be a critical blow to public power. By contrast, Davis and other Sacramento County-area communities are moving toward linking up with the Sacramento Municipal Utility District (SMUD), with the help of an excellent Beck feasibility report.

The most recent example of LAFCO's value as an independent agency came at a Feb. 4 LAFCO hearing. Sup. Ross Mirkarimi, a leader in the public power movement who is breathing life into LAFCO as the new chair, hauled in the PUC to find out why its critical community aggregation study was stalled and in danger of missing a deadline to get state approval by June or risk losing its ability to make the program work economically. The political point: LAFCO blew the whistle on the PUC, forced it into the sun-

shine, and made it accountable to get the study done on time — or else.

If Elsbernd were serious about saving money, he would be pushing not to kill LAFCO but to make it stronger and to see that it is properly funded and that the R.W. Beck feasibility report is completed. He would work for community-choice aggregation, breaking PG&E's scandalously low franchise fee, pushing for real public power at Treasure Island and for the city's residents and businesses, cutting off PG&E's expensive private power, and eliminating the loss of hundreds of millions of dollars PG&E jerks out of the city's economy each year (according to our study, "PG&E's \$620 Million Shakedown," 9/4/02). This is a major reason the downtown has been so sharp, the upturn so slow, and the future so mixed with PG&E still the Baron on the Crag in city hall.

If Elsbernd were serious about saving money, he would be pushing not to kill LAFCO but to make it stronger and to see that it is properly funded.

Elsbernd should stop shilling so ignominiously for PG&E and its downtown allies. The board should kill his resolution with bugles blowing. Our reps in Sacramento (state senator Carole Migden and state assemblymembers Mark Leno and Leland Yee) should say publicly that they will have nothing to do with this subversive caper. And the board should take Elsbernd's move as a wake-up call and move immediately by resolution and action to declare that public power is the city's top energy priority and that the city must create a public power agency to bring our own Hetch Hetchy public power to our own residents and businesses and bring the city into full and complete compliance with the federal Raker Act of 1913 and a U.S. Supreme Court decision of 1940 (see many Bay Guardian editorials and stories for background at www.sfbg.com/News/pgande). ♦

P.S. PG&E is terrified: PG&E is terrified these days as the public power movement gains serious momentum around Sacramento. Even the San Francisco Chronicle picked up the story. The Woodland City Council voted 4-0 to proceed with annexation to SMUD. (The mayor had to recuse himself because his company has a large contract with PG&E.) A subcommittee in West Sacramento recently voted 5-1 to recommend annexation to the city council. It's likely Davis will support annexation, since it has a strong and growing public power movement. PG&E is on the defensive, and it is now time for the public power forces to crank up in San Francisco and once again put on the hard pressure with the right moves to kick PG&E out of city hall for good.

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Busted!

Why is a police department that can't solve homicides putting resources into a petty-crime decoy program?

By Duni Heimpel

On the night of April 8, 2004, San Francisco police officer Kevin Healy stumbled down Mission Street with the intent of luring someone into robbing him. Dressed in dingy clothes, Healy careened through the night as if drunk, \$5 and \$20 bills dangling obviously from his shirt pocket. Nearby lurked another half-dozen undercover officers.

As intended, Healy was jacked. Of the three people arrested that night, one was released on a technicality, another spent the better part of a year in jail, and the third is facing his third strike.

The San Francisco Police Department portrays its secret agents as heroes. Critics are less enthusiastic about the undercover operations. And it's easy to wonder whether the SFPD should even be running these types of missions at a time when it has a backlog of unsolved homicides, a shortage of cops on the streets, and diminishing funding.

Decoys are sent to "hot spots," SFPD spokesperson Maria Oropeza told the *Bay Guardian*. "The people that the decoys get are predators," Capt. James Hetttrich said. "The criminals are very similar to a lion in a jungle looking at the herd and singling out the weakest one. They are like laughing hyenas. They are looking for elderly people or people with psychological problems."

Decoy operations range from planting an unlocked bike to sending out a scantily clad officer to act like a prostitute to having an officer walk down

Mission Street at night with money hanging from his pocket.

"Proactive policing is a positive thing," Malaika Parker of Bay Area

ficer simply gives the defendant an opportunity to commit a crime, it's not entrapment, but if the officer insists or coaxes the defendant, it is.



PoliceWatch told us. "But tricking people into committing a crime is not a great way of stopping crime before it happens."

Whether decoy activity crosses the line into entrapment depends on the behavior of the officer, according to California's jury instructions. If the of-

The distinction can be nebulous. As Susan Rutberg, professor of criminal law at Golden Gate University, pointed out, "Entrapment is in the eye of the beholder."

Rose Braz of Critical Resistance, an Oakland-based group that tracks trends in policing and incarceration, sees the decoy program as a misuse of scarce policing funds and a way for people to get sucked into the criminal justice system. Once jailed, they're likely to be jailed again. The recidivism rate for robbers stands at nearly 41 percent in the first year after release from prison and almost 57 during the second, according to the California Department of Corrections.

Rutberg sees an obvious correlation. "Jail is like a school of crime."

As far as the fiscal issue goes, the way the department charts its expenditures makes it tough to tell just how much money the SFPD spends on decoys annually. Hetttrich did say that Healy runs such operations two or three times a month and that across the department, decoy operations are carried out an average of three times a week.

This much is clear, though: at this point, the cash-strapped department is short some 252 officers. And a large number of last year's 88 homicides remain unsolved.

Other city departments are also cutting crime-fighting initiatives. In mid-January, the San Francisco De-

partment of Aging and Adult Services axed its senior escort service — a program that teamed elders with escorts to keep them from being robbed — because of a lack of funds.

As for the people who tried to rob Healy, they seem more like petty criminals than hardcore offenders. One, Edward Hurtado, was homeless and on crutches at the time; another was nearly homeless, dwelling in a residential hotel.

While Hurtado's case was dismissed because the courts failed to provide him with a speedy trial, the other two defendants, Crystal Carlson and Gregory McClain, are facing some serious jail time.

The police report says McClain draped his arm around Healy while Carlson tried to lift the money from his pocket. Police said Carlson then pushed Healy to the ground. Meanwhile Hurtado hobbled over to Healy and allegedly made a grab at the money but was pushed off. The physical nature of the robbery made it a felony, and thus it could count as a strike under the state's draconian Three Strikes law.

Carlson served 266 days in the county jail before being released on her own recognizance Dec. 29, 2004. She apparently fled, missing a January court date, and is wanted on a \$10,000 warrant.

McClain, responsible for a string of crimes dating back to his first arrest for robbery in 1998, faces his third strike — and the potential of life in prison. His trial began Feb. 22. Court rules bar jurors from knowing about his previous crimes — which means if they convict him for the crime of falling for an easy-mark decoy, they may well be consigning him to a life behind bars without even knowing it. ♦

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by TOM TOMORROW

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A tale of two mayors

Newsom and Brown share a stage but not a spotlight

By Matthew Hirsch

It was an annual event at which the Oakland and San Francisco mayors were supposed to share a stage and equal billing. But through a combination of ideological, generational, and media-generated circumstances, the spotlight seemed to shine a bit brighter on one of the men this year.

Striding into the Oakland Convention Center to deliver a speech on the Bay Area's economy, Oakland mayor Jerry Brown was swarmed by reporters and cameramen who, he quickly realized, were more interested in his thoughts on his neighbor across the bay: San Francisco mayor Gavin Newsom. Thus began the Mayors' Economic Forecast, a Feb. 25 breakfast gathering of about 800 Bay Area businesspeople.

With Newsom's popularity soaring, he seemed to upstage Brown, even in downtown Oakland and in the midst of Brown's early campaign for state attorney general. Such is the fickle nature of the local press, which seized on a minor development in the labor negotiations at San Francisco's luxury hotels to pepper Newsom with the same questions he's been hearing for months.

Most interesting about the event, a rare public appearance featuring both Newsom and Brown, was that it brought together two big-city mayors who are crossing paths on the political spectrum. Brown has moderated his early staunch liberal approach since becoming mayor, while Newsom, elected as a business-backed centrist, has made a few bold moves to his left.

And their intertwining narratives extend back even further. The two share a deep family connection — dating to when William Newsom Sr., Gavin's grandfather, managed Jerry's father Pat Brown's campaign for San Francisco district attorney in 1943.

In those days, the Browns were regular guests at the Newsoms' Marina District home, which gave them a youthful glimpse of Jerry Brown the politician. "[Jerry] would come around and shoot hoops with the boys on the block, telling them to tell their fathers to vote Pat Brown for D.A.," William Newsom Jr., Gavin's father, told the *Bay Guardian*.

Later, after Pat Brown was elected governor of California, he and Newsom Sr. had a falling out over the controversial 1960 execution of Caryl Chessman, who was convicted in a series of kidnapping and rape cases in Los Angeles. "My father was furious with Brown," said Newsom Jr., a retired appellate court judge who, like his father (and son), is an ardent opponent of capital punishment.

The dispute over the Chessman execution, for which Pat Brown said he was unable to commute the death sentence, ruined the friends' relationship. But the bond between families endured.

That was evident while observing mayors Newsom and Brown, who expressed admiration for one another in separate interviews with the *Bay Guardian*. Though they are a generation apart in age, both reached powerful positions in government at an early stage in life. In 1975, Brown was elected governor of California at 36, the same age at which Newsom became San Francisco mayor last year.

And a little-remembered fact about Brown's first year in office: like Newsom, he made an impact on the gay rights movement, signing legislation that decriminalized adultery, oral sex, and sodomy between consenting adults. Two years later Brown also signed a law that defined marriage as "a personal relation arising out of a civil contract between a man and a woman," though that hardly changed the perception of "Governor Moonbeam" as a flaming liberal.

Now Brown has diverted his focus from some of the ideals that shaped his political identity in the '70s. He's no longer a radical environmentalist, at least insofar as downtown Oakland is concerned, and he's promoting aggressive policies on crime as part of an appeal to statewide voters (see sidebar).

"I've become the progressive. He's become the moderate. Our paths just crossed in the night," Newsom told us.

When asked if he's ever spoken with Brown about same-sex marriage, Newsom said no. But Newsom credited Brown for giving him advice during his 2003 run for mayor against Matt Gonzalez and Angela Alioto, a close friend of Brown's.

Alioto, who endorsed Newsom in the runoff against Gonzalez after finishing third in the general election, told us Brown didn't

influence her decision to support Newsom. And Brown said he couldn't recall Newsom seeking advice from him at all.

"Almost no one asks me for advice," Brown told us. "My sister doesn't ask me for advice. The politicians in Oakland don't ask me for advice ... I don't know why. I have a lot of experience."

In fact, as Brown was being interviewed before his speech on the local economy, *San Francisco Chronicle* reporter Rachel Gordon asked him to assess Newsom's handling of the hotel negotiations. Brown said he supports Newsom's decision to back the union. He also said any business that's driven away by the labor dispute is welcome in Oakland.

Publicly, that's how these men deal with the fact that San Francisco and Oakland compete for economic development dollars, which affect Newsom's ability to close San Francisco's budget deficit and Brown's residential housing initiative. They joke about it.

In his speech to the gathering of businesspeople, Newsom noted that 2 of 20 companies that moved their headquarters to San Francisco in the past year came from Oakland. Then, following the event, he made it into a friendly competition with Brown.

"I didn't give him as hard a time as he gave me last year," Newsom said, referring to the companies that went east on the Bay Bridge in 2003.

What do the Newsom-Brown family ties say about the two mayors?

Bruce Cain, a political scientist at UC Berkeley, told us it raises questions about the narrative of Newsom's emergence in San Francisco politics. The media explored how the Getty family influenced Newsom, he said, but didn't as thoroughly



What's new: Gavin Newsom takes the podium, while Jerry Brown ponders policies.

examine how Newsom's own father contributed to his success. (As governor, Jerry Brown appointed Newsom Jr. to the state appellate court. Newsom Jr. also ran once, unsuccessfully, for the state senate.)

"It makes you wonder whether the story [about Newsom] is actually right," Cain told us. "What do we know about what Bill Newsom did to get Gavin elected? Is it really true that he just sat on the sidelines?"

From a purely meritocratic, democratic ideal, Cain said, it's unsettling for family connections and names to mean so much in politics. "It's amazing in a state that is so big and so diverse that a small number of families end up in power and helping each other all the time." ♦

E-mail Matthew Hirsch at matthew@sfbg.com.

Brown moves right toward state office

Two years ago Oakland mayor Jerry Brown said that California prisons were nothing more than "postgraduate schools of crime." Now, with his expected campaign for state attorney general coming up in 2006, Brown is implementing policies that get people locked up for lesser crimes and longer periods of time.

Is Brown doing everything he can to make Oakland safer, or is he trying to toughen up his liberal record?

Late last year the mayor pushed through a plan to have Alameda County judges impose a 10 p.m. curfew on Oakland probationers convicted of violent or drug-related crimes. Curfews are sometimes a condition of parole, but this is reportedly the first time a city has sought curfews for its adult probationers.

The move is part of a series of tough-on-crime policies set in place with the mayor's support over the past few months, including a plan to get street-level drug dealers prosecuted in federal court, where they would face longer sentences than those issued by state courts, potentially served in prisons far from their homes and families.

These strategies are the latest phase in Oakland's violence prevention plan, initially developed in 2003 when homicides in the city reached an eight-year high. Early stages of the plan, eagerly promoted by the mayor, included community-based prevention strategies and increased services for prisoners and parolees — the kind of stuff liberals generally love.

But the recent components seem more like the work of a tough-talking conservative, an approach to crime that was also adopted by fellow Democrat and ill-fated former governor Gray Davis. The initiatives have drawn heated protest from community activists, who accuse Brown of trying to maneuver his way across the political spectrum and into state office.

As Oakland school board member Dan Siegel told the *Bay Guardian*, "He thinks he has the left sewn up. Everyone from the far left to the middle right will have to support him, because the Republicans will put forward someone even further to the right."

Brown spokesperson Gil Duran dismissed allegations of opportunism. "If you're the mayor of Oakland, you have to keep the streets safe," he told us. "That's your job. This year there will be fewer murders on the streets of Oakland." He described anti-curfew protesters as "out there in the stratosphere," scoffing that Brown "did more for the progressive cause before [the age of] 40 than all these fools put together."

Brown argues that the strategies are consistent with his long-term effort to reduce crime and violence in Oakland. In an e-mail to Critical Resistance, one of the main groups fighting the probationer curfew, Brown said the goal of the curfew is to "protect both the probationer and the community" and admonished activists for fighting a policy that "will reduce the number of young men dying on the streets of Oakland."

Oakland activists argue that tough-on-crime strategies will further destabilize the city's already fragmented low-income communities. "Punitive measures that make life harder for people will not make Oakland safer," Critical Resistance organizer Sitora Nieves told us.

In fact, she said, such measures will exacerbate already tense relationships between communities of color and the Oakland Police Department by increasing racial profiling and harassment. "Police already target people based on their race or their neighborhood. This just gives them one more tool to stop people."

Community organizers argue that Brown is basing his policies on faulty data, as well as flawed strategy. A Sonoma University study of juvenile curfews across California is one of several recent studies that call into question the assumption that curfews prevent crime.

While curfews "have been widely cited by policy makers as an effective tool for reducing youth crime," the study concludes, "there is no support for the hypothesis that jurisdictions with curfews experience lower crime levels, accelerated youth crime reduction, or lower rates of juvenile violent death than jurisdictions without curfews."

Abigail Kramer

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Mental health services

Wednesday, March 2, hear an update from local mental health advocates about the implementation of the Mental Health Services Act (Proposition 63) as they discuss their vision for a better mental health system in California. Clients of state mental health services are encouraged to attend. 4-6 p.m., *War Memorial Veterans Building, Green Room, 401 Van Ness, S.F. Free.* (415) 554-2507.

Protest Oakland's curfew

Wednesday, March 2, community organizations All of Us or None and Critical Resistance lead an event outside Oakland City Hall to demand jobs for people recently released from prison and to protest Oakland's planned curfew for parolees. Job seekers can line up to ask for work from the city government, and local employers are encouraged to attend. 11 a.m., *Oakland City Hall, 1 Frank H. Ogawa Plaza, Oakland.* (510) 444-0484.

S.F. trivia night

Wednesday, March 2, get your game on at the second annual Political Trivia Contest, featuring Sups. Ross Mirkarimi and Chris Daly and San Francisco Board of Education commissioners Eric Mar, Sandra Lipson, and Mark Sanchez. Test your knowledge of such topics as famous San Franciscans, city landmarks, and lesbian, gay, bisexual, and transgender facts. 8-10 p.m., *Dylan's, 2301 Folsom, S.F. Free.* (415) 386-2706, list@marksanchez.org.

Social security panel

Wednesday, March 2, *San Francisco Chronicle* business editor Kenneth Howe moderates a panel discussion about the Bush administration's plan for social security. The panel features several policy experts who examine whether social security needs to undergo major restructuring and analyzes the merits of the administration's proposals. 5:30 p.m., *Commonwealth Club of California, second fl., 595 Market, S.F.* \$18, free for members. (415) 597-6705 (RSVP), www.commonwealthclub.org/featured.html.

Van Ness transit hearing

Wednesday, March 2, attend a forum on improvements to the Van Ness transit corridor and new water and sewer rates, both part of the Mid-Market Redevelopment Plan and Special Use District. Noon, 201 Turk, Community Room, S.F. Free. (415) 339-8327.

Examining identity

Wednesday, March 2-Thursday, March 3, Nobel Prize-winning economist Amartya Sen, one of the foremost academics in the field of economic development, gives two lectures on "Identity and Violence." Sen's work focuses on ethical approaches to social and economic policy, emphasizing the importance of maximizing the choices available to people in the developing world. 4:10 p.m., *International House Auditorium, 2299 Piedmont, Berk. Free.* (510) 643-7413, www.grad.berkeley.edu/lectures.

U.S.-Latin American relations

Wednesday, March 2-Friday, March 4, attend a conference on U.S.-Latin American relations and hear from more than 30 experts from universities and colleges across the United States and Latin America on such topics as immigration, globalization, and the politics of the wars on drugs and terrorism. *University of San Francisco's Lone Mountain Campus, Rm. 148, 2800 Turk, S.F. Free.* For more information and a schedule go to www.usfca.edu/conference/iasp.

Assess S.F.'s cable needs

Thursday, March 3, come to a community-needs assessment meeting organized by the San Francisco Department of Telecommunications and Information Services to discuss renewal of the city's cable contract with Comcast. This is the only chance in the next 40 years for residents to weigh in on the negotiations and ask for more resources to be devoted to public access stations and educational facilities. 6 p.m., *Bayview Hunters Point Center for Arts and Technology, Ste. 230, 2415 Third St., S.F.* (415) 701-8228, www.baycat.org.

Discuss dog playgrounds

Thursday, March 3, meet with representatives of the Recreation and Park Department to discuss a proposal to designate areas next to ballparks as permanent dogs' play areas. Hear a presentation by department staff and offer input, which will be later presented to the Dog Advisory Committee. 6:30 p.m., *Golden Gate Park, County Fair Building Gallery, Ninth Ave. and Lincoln, S.F.* (415) 831-2700, www.parks.sfgov.org.

Industry's future in Berkeley

Thursday, March 3, discuss the value of retaining Berkeley's industrial zones with Berkeley City Council members Linda Maio and Darryl Moore and community members at a forum sponsored by the West Berkeley Association of Industrial Companies. The plan is up for reevaluation this year. 7-9 p.m., *Alliance Graphics, 905 Parker, Berk.* (510) 526-9324.

Defend Golden Gate Park

Saturday, March 5, join Alliance for Golden Gate Park at a presentation of its campaign strategy to keep lanes from being added to Martin Luther King Jr. Drive and to stop a second entrance from being added to the M.H. de Young Memorial Museum parking garage plan. 11 a.m.-1 p.m., *Seventh Avenue Presbyterian Church Social Hall, 1329 Seventh Ave., S.F.* (415) 621-3090, www.sfpix.com.

Progressive Dems meeting

Saturday, March 5, keep the Democratic Party from moving to the center by attending the general meeting of the East Bay Chapter of the Progressive Democrats of America. 1-4 p.m., *Temescal Library, 5205 Telegraph, Oakland.* (510) 526-4632.

Focus on women

Tuesday, March 8, as part of International Women's Day, Women's Global Health Imperative holds a briefing on women, poverty, and HIV. Kathleen Stack of Freedom from Hunter speaks along with WGH director Dr. Nancy Padian and Megan Dunbar of Economic Empowerment Program for Adolescents in Zimbabwe. 5:30-7 p.m., *War Memorial Veterans Building, Green Room, 401 Van Ness, S.F.* (415) 248-1962, kreevan@pacbell.net.

Int'l Women's Day events

Tuesday, March 8, gather at San Francisco City Hall and march to the city jail (850 Bryant St.) to rally against the criminalization of poverty, in observance of International Women's Day, which is honored by 60 countries. Meet 3 p.m., *March 4 p.m., San Francisco City Hall, 1 Dr. Carlton B. Goodlett Pl., S.F.* (415) 626-4114, www.globalwomensstrike.net.

Oakland's public education

Tuesday, March 8, get involved with the Oakland Education Association and help design a plan with other community members to get more funding for the school system, hire better teachers, improve facilities, and create smaller class sizes. 6-8 p.m., *First Congregational Church, 2501 Harrison, Oakland.* (510) 763-4020, ext. 15.

Volunteer for Civil Grand Jury

Deadline: Monday, April 11, bring a diversity of backgrounds and perspectives to how the city gets investigated for corruption and mishandlings by applying for San Francisco Superior Court's Civil Grand Jury service. For more information and to obtain an application, visit or write to Grand Jury Office, Civic Center Courthouse, Rm. 8, 400 McAllister, S.F. (415) 551-3605. ♦

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.



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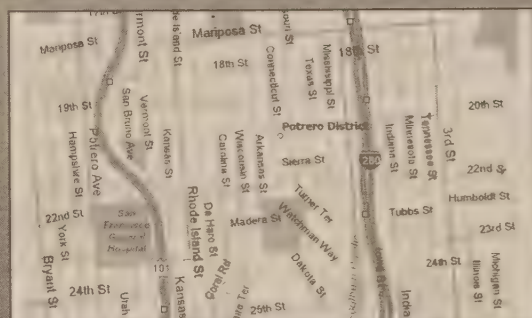
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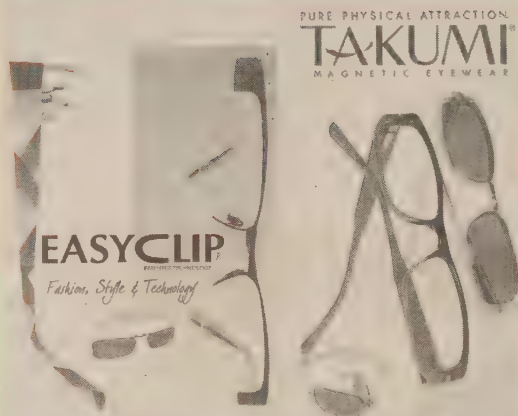


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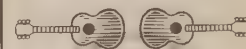
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Dirty laundry

High-profile uniform company Cintas slammed for labor, billing, and environmental problems.

By Rachel Brahinsky

Cintas Corp. would like to be known as a successful company that came from small-town roots and made it big. During 74 years in business it has expanded from a Cincinnati rag-cleaning operation to the nation's largest uniform manufacturer and industrial laundry, serving Exxon, Chevron, Ford, and UPS, along with massive government agencies like the U.S. Postal Service.



In the past few years, though, an effort by workers and union organizers to shed light on some of Cintas's less flattering behavior has tarnished the company's image. Cintas spokesperson Wade Gates says the campaign, primarily by service workers union UNITE HERE, is being waged out of spite because Cintas refuses to sign a national contract.

But even a quick perusal of Cintas's record reveals serious problems that are hard to ignore — including efforts to undermine local living-wage laws and a systematic habit of billing customers for a mysterious “environmental charge” that may be bogus.

Why should you care? Cintas has eight facilities in the Bay Area and Sacramento and serves an estimated 300 to 400 businesses in San Francisco alone — from small garages, taquerias, and markets to behemoth companies like Hertz and Pacific Gas and Electric Co. It also has a uniform and cleaning contract with the federal Department of Veterans Affairs, which serves the San Francisco veterans hospital.

Less than two years ago Cintas agreed to a \$14 million settlement in a lawsuit over the allegedly fraudulent charges, and although the company admitted no wrongdoing, the Postal Inspector General began an independent investigation into the allegations. In January the Justice Department stepped into the fray, investigating possible Cintas overcharges on contracts with other federal agencies, including the Pentagon. While Cintas's contract with the V.A., signed last year, initially included the environmental charge, it was later removed.

It's impossible to say how many other local contracts include such charges, but Gates told the *Bay Guardian* it's standard for the company, although since the settlement they more often call the fee a “service” charge, he said. According to Gates the fee is also common throughout the industry and pays for things like “fluctuating fuel costs and changes in requirements at local entities.”

Even with all the scrutiny, there are questions about how vigorously the feds will go after Cintas, mainly because of

its connections in Washington, D.C. Cintas board chair and founder Richard T. Farmer gives prodigiously to Republican candidates

and was the country's third-largest political donor between 1999 and 2003, according to *Mother Jones*. Last year he was a Bush Ranger, one of the elite crew who pledged to raise at least \$200,000 for George W. Bush's reelection.

According to Campaignmoney-watch.org, Bush has repaid Farmer's kindnesses. For example, after Farmer hosted a \$1.7 million fundraiser for Bush in 2003, the Environmental Protection Agency proposed rules to “weaken federal safeguards for employees who handle toxin-soaked ‘shop’ towels.” Cintas workers routinely collect and clean such towels for auto body shops and other businesses.

That's not Cintas's only environmental foible. In January the company agreed to a large settlement in Louisiana after being sued for allegedly dumping untreated wastewater — contaminated with oil, grease, and carbon-based chemicals — into the Baton Rouge sewage system, which discharges into the Mississippi River. Last year the Sierra Club accused another Cintas plant in Tampa, Fla., of similar activities.

Locally, other Cintas business practices have come into question. The company has sought to derail the living-wage ordinance in Hayward by saying that a municipality doesn't have the right to impose wage restrictions on an out-of-town company.

Cintas has generally been aggressive in its self-defense. Last year it sued a shareholder after he denounced what he called sweatshop conditions in its Haitian factories. The defamation suit was later dropped, and the company now says it plans to release annual reports about labor conditions at its overseas factories. Cintas also sued UNITE HERE, accusing the union of violating a federal license plate privacy act in its zeal to organize Pennsylvania Cintas workers.

Meanwhile, the company seems to be doing something right for the people at the top: it was just named one of the nation's “most admired companies” by *Fortune Magazine* for the fifth consecutive year. *Fortune* used various measures to make its selection, including long-term investment value and employee talent. It did not look into labor and pricing practices or environmental concerns. ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

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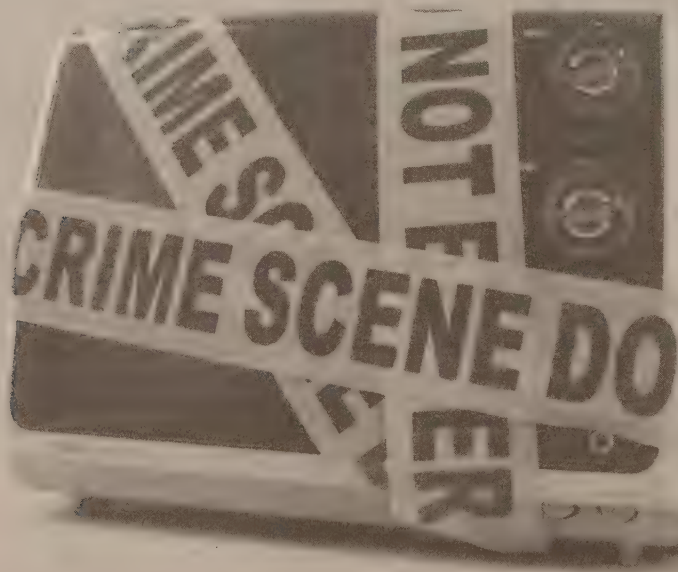
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BY ANNALEE NEWITZ

GUARDIAN PHOTO BY MIRISSA NEFF



ALL I WANT IS TO MAKE A HIGH-DEFINITION COPY OF *BUFFY THE VAMPIRE SLAYER*, SAVE IT ON A DVD, AND LOAN IT TO MY FRIEND," says Sarah Brydon, looking up from a long table covered with half-built computers. These sound like the words of a science fiction nerd, not a revolutionary. But Brydon is a new breed of protester — and she's expressing her discontent with the U.S. government by building a television.

She's one of a dozen consumer activists who have gathered on a Saturday morning in late January for a high-definition television "Build-In" at the Mission District office of the Electronic Frontier Foundation (where I work). Part computer hardware nerdfest, part hell-raising political action, the Build-In is a high-tech protest of a new Federal Communications Commission regulation called the "Broadcast Flag."

According to the FCC, the flag is going to ease the nation's transition from today's analog televisions to tomorrow's high-definition televisions. What exactly does it mean for a government agency to "ease" the transition from one kind of TV signal to another? In this case, it seems to mean making the entertainment industry feel very warm and fuzzy inside.

The Broadcast Flag is designed — poorly — to stop people from putting high-quality recordings of TV shows on popular file-sharing networks like BitTorrent. In reality, it will give the government an unprecedented amount of control over what we do in our own homes with recordings of HDTV. The flag is supposed to stop mass copying and infringement, but it will also stop most consumers from perfectly legal activities like saving HD copies of shows for personal use.

Past generations of media activists protested government and industry control of TV content. They battled FCC censorship, denounced market grabs by massive content conglomerates like News Corp., whose bland, mainstream programming turned a diverse media landscape into *The O'Reilly Factor* and *7th Heaven* reruns. Those activists nourished independent TV content on local cable access channels, where they could talk openly about radical politics or get naked on a whim.

Now the Broadcast Flag has alerted a new group of media guerrillas to another way in which government and industry control pop culture: by locking down the devices that receive, copy, and

remix broadcast signals. And these activists are responding by building independent technologies that don't bend to the will of the FCC or MGM.

The televisions created at the Build-In are also computers, and they contain a TiVo-like device called a personal video recorder (PVR) — you can use them to pause a show, record it, sample it, and even save a copy to DVD. Using the TV she builds today, Brydon won't have any trouble loaning her friend a copy of *Buffy*.

The television liberation front

By noon every surface in the EFF office is covered with computer guts: multi-colored ethernet cables lie in snarled piles all over the floor, hard drives occupy precarious positions near half-eaten bagels, TV antennae poke into the air, and exposed circuit boards are tenuously connected to monitors whose output isn't always good. These TVs are going to rock, but getting the software running perfectly is a pain in the ass.

Celebrated consumer gadget blogger Phillip Torrone is bouncing around the room, interviewing everybody with his iPod for a Podcast about building televisions. He's flown down from Seattle just for the Build-In. "Tell me about this machine!" he says excitedly, thrusting the little white device at audiovisual geek Gregor Menasian, who has packed the last bit of open space with a computer full of extremely sweet components: quiet fan, capacious hard drive, fast CPU.

As the two of them talk, EFF special projects coordinator and attorney Wendy Seltzer snaps photos of an error message on Menasian's monitor. Seltzer, who helped organize the Build-In, wants to be sure that accurate reports of glitches go to the hackers who wrote the software everybody's using today to turn their computers into HDTVs with built-in PVRs. Called MythTV, it's named for the "mythical convergence box" gadget-crazy futurists often predict will finally combine TVs, DVD players, Web brows-

ing, and stereos in one simple machine.

What has galvanized this group — made up of TV fans, civil liberties activists, and politically minded hackers — is outrage at what the Broadcast Flag will do to the future of innovative, crazy-dream devices like MythTV. After the mandate goes into effect July 1, it will be illegal for anyone in the United States to manufacture a device that records high-definition television unless it's built to obey a special signal — the flag — emitted by stations broadcasting HD shows. The flag will tell PVRs and other equipment whether they're allowed to copy a show onto some other medium, like a DVD. In short, broadcasters and content owners will actually be able to control your recording habits.

Let's say, for example, that it's a couple of years from now, and your TiVo (bought anytime after July 1 of this year) has recorded the excellent Marx brothers movie *Animal Crackers*, which was just broadcast on TNT in HD. Tomorrow you're getting on a plane to Australia, and you'd like to save a copy on DVD to watch on your computer during the 15-hour flight.

You're entitled to make a personal copy under federal copyright law, so it should be no problem. And in fact, it was no problem back in the days of analog broadcasts and VCRs. But with the Broadcast Flag in place, TNT can send out a signal that tells your TiVo not to make HD copies of *Animal Crackers*. So when you burn that DVD and put it into your computer somewhere over the Pacific, you get a bunch of garbage. The FCC has just stolen your rights.

Think of it this way: if the Broadcast Flag applied to VCRs, it would, in effect, allow you to tape shows but not necessarily take the tape out of the VCR. And you'd likely be forced to erase your show in order to tape the next thing.

Certainly there may be broadcasting companies that refuse to send out the flag, or that send out a flag saying "go right ahead and copy this." But a company like Paramount, which owns the rights to *Star Trek*, is unlikely to allow them to do so, for fear that letting people make copies will undercut its ability to sell syndication rights to Spike TV and UPN. Networks like CBS aren't going to want to let their shows out of the box either — they don't want to lose control of their intellectual property. For years we've taken for granted our ability to record television programs to enjoy weeks or even years later. Now that we have a chance to get extremely high-quality, HD broadcasts, the FCC is trying to take our HD media libraries away from us.

Why would it do this, especially given that it has received absolutely no mandate from Congress? Basically, the agency succumbed to pressure from Hollywood. Entertainment companies figure that as long as the copies available online are of a lower quality than what's on TV, the broadcasters have a leg up on downloaders. But instead of relying on the law to stop people from infringing

copyrights, these companies lobbied the FCC to take control of the marketplace and force vendors to sell machines that make all forms of copying effectively impossible. If your super-excellent HD copy of *CSI* can't get out of the TiVo box, then you can't stick it online and break the law. Too bad you can't do what the law permits either.

Even more disturbing, the Broadcast Flag mandates that recording devices be "robust against user modification." In plain language, that means consumers can't repair, tinker with, or optimize their own machines. What's more, it will also become impossible for small, upstart technology companies to break into the consumer electronics market for TV recorders. If they can't take apart the devices that output the HD signal, they can't build cool new devices to play with that signal.

Which also means that the devices people are using at today's Build-In will be illegal in four months.

The government-entertainment industrial complex

"I don't care about TV, and I don't watch it," says Build-In organizer Seltzer, who's been fine-tuning her MythTV box for several months, coaxing better and better performance out of it. "I'm concerned with the Broadcast Flag because it could be the first step in a new kind of technology regulation" — a precedent-setting moment in which one government agency takes control of the high-tech marketplace, allowing only certain companies to manufacture devices outputting the HD signal. It seems a dangerous direction to be heading in.

For now, consumers may not realize the immense impact of the Broadcast Flag — the big content owners and the FCC are being pretty foxy about it. Even after the Broadcast Flag goes into effect, you'll still be able to make low-quality copies with your VCR. Most televisions are still receiving and outputting analog signals. The full impact of the flag won't be felt for several years, when most broadcasts are in HD and most people have chucked their VCRs. Suddenly you'll find out that the DVD player you bought last year can't play HD programs you burned from your new TiVo. Sound confusing or hard to imagine? That's precisely the point — the FCC is counting on your not being able to figure it out until it's much too late.

Over the next decade, HD is going to become the standard signal — most new TVs will be able to tune it, and free-to-air networks like ABC, CBS, and Fox are going to move to HD broadcasting. So will cable. Most networks already make some shows available in HD — *CSI*, most sports events, some PBS shows, like *The Desert Speaks*.

If your current TV receives HD, you'll know it — the quality is so much better it's almost scary. A traditional analog TV creates its picture out of 480-interlaced lines on your screen, while a typ-

ical HDTV creates the same picture using 1,080 interlaced lines. Those extra lines mean more detail, more intense color, and an eerie sense that the picture on your screen is literally the same quality you'd get if you were watching something with your own eyes.

The FCC is acting now to shut down what you can do with this amazing

velops such a product must comply with the CCA's standards, which include forcing it to place copy protections on any copies made of a DVD. Those protections mean you can only play the DVD in "approved" devices, such as a Sony DVD player or a Microsoft Media Player. It means you can't run the DVD through a mixing board

elsewhere. The industry group wanted Kaleidescape to rebuild it so that viewers had to insert the DVD they were watching to prove they actually owned it. Of course, that would defeat the whole purpose of a jukebox. It would be nothing more than a very expensive DVD player.

And that pretty much sums up why the DVD player you bought in 1995 isn't much different from the one you'll buy tomorrow. This is a situation that sucks for the consumer and sucks for the small-business owner or innovator who wants to bring his or her ideas to market.

The Broadcast Flag will create a cartel similar to the CCA, only this time the government will be directly involved. Instead of the CCA launching a civil suit against somebody for making a noncompliant device, under the Broadcast Flag the government will be able to fine that person or stop him or her from selling the product. This will allow big media companies like MGM, Sony, and Paramount to get what they want — total control of how you watch television — without having to get their hands dirty.

Already, small-business owners like Jack Kelliher — who runs a tiny computer hobbyist company called pCHDTV — are being forced to change their business strategies to survive the flag. A longtime hardware hacker and entrepreneur, Kelliher sells a computer component called a PC card that lets computers tune in HD signals like a television (people at the Build-In used his cards to turn their computers into TVs). "We wanted to do something for hobbyists who wanted to build their own HD systems," he tells me by phone from his office in Utah. "But then the FCC did their embargo, and the rule means we can't offer the product next year."

He and his partners are scrambling to come up with other (legal) products to sell next year, in order to make ends meet. Among other things, they're creating a computer card that will receive TV signals and output them to analog devices that aren't affected by the Broadcast Flag. "This whole thing bothers me because I come from an era when we built radios in high school and stuff like that," Kelliher says. "Being able to build your own TV seems really American to me. It's sad that the government wants to halt innovation — it's just un-American."

Another innovator whose brainchild will be seriously affected by the flag is Isaac Richards, the Ohio-based lead developer of MythTV, the program the Build-In participants are using to make their computers act like PVRs. MythTV interacts with a PC card like Kelliher's, then displays TV shows on your monitor. It also records and stores shows, movies, and music, and it can even be set up to display the weather for your area (scraped from the Weather Channel) and bring you the latest news from your favorite blogs. It's not much dif-

Continued on page 20



Turning on the TV: Wendy Seltzer, special projects coordinator and attorney at the EFF, helped organize January's "Build-In."

quality because once consumers have something (the way they've long had VCRs that record TV), it's harder to take it away. As long as what's being taken away is something "in the future," it's hard to feel like you're losing. But of course you are.

For a perfect example of how you'll feel this loss, consider the DVD player. Ever wonder why there have been no new nifty gadgets you can use with your DVD player for at least 10 years? Seems strange, doesn't it? I mean, think of how many new hoozits and zoomies have been invented for your computer in the past decade. Given the rate of invention in this country, shouldn't DVDs be making breakfast for you by now?

There's one simple reason they aren't. A coalition of companies from the entertainment, consumer electronics, and computer industries got together in 1999 and formed a group called the DVD Copy Control Association, which enforces a strict standard on all devices that can play DVDs. Anyone who de-

velops such a product must comply with the CCA's standards, which include forcing it to place copy protections on any copies made of a DVD.

Just a few weeks ago, a company called Kaleidescape was sued by the CCA for having the audacity to invent something it called a DVD jukebox — a cool device that could hold dozens of movies ripped from DVDs and output them to as many TVs or computers as the user liked. It was sort of like an iPod for movies, except several people could watch the movies in the same house at the same time if they wanted. At \$27,000, the DVD jukebox is a very high-end toy. Kaleidescape execs say it's ideal for somebody who wants to make his or her DVD collection available to people in multiple rooms all over a large house (like, say, Steve Jobs's).

CCA sued Kaleidescape on the grounds that the jukebox promoted piracy, despite the fact that the recordings in it were made from legitimately purchased DVDs and that copies couldn't be removed for distribution

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FCC

From page 19

ferent from TiVo — except that it's free and it isn't authorized by the FCC.

Like many inventors, Richards started his project because he wasn't satisfied with what was commercially available. "I wanted a TiVo, but it was limited," he says. "And the concept was simple: you just record TV and play it back."

Since Richards released the first version of MythTV on the Net two years ago, the program has become quite popular: nearly 100,000 people downloaded the last release. And part of what makes MythTV such a seductive package is the fact that it's entirely open: anyone can add to it. It's the diametrical opposite of a DVD player, whose every element must be reviewed and approved by an industry cartel.

In general, people are using MythTV to watch analog TV. But when HD becomes the standard, MythTV's development may face stagnation. As analog becomes an obsolete format, MythTV will also become obsolete. People can build their own analog TVs, but they won't be able to build their own HDTVs. And thus there's no chance an upstart young innovator like Richards will ever create a bigger, better, cooler PVR for HDTV the way he did with MythTV for analog.

Looked at from this perspective, the Broadcast Flag isn't really a deterrent against piracy so much as a deterrent against the big consumer electronics companies losing market share to little guys with big ideas. As long as it's illegal for people like Richards to tinker around with HD components, nobody will ever invent something better than TiVo or Media Player. It simply won't be possible to create new HD-related toys without a fleet of expensive lawyers in tow.

The Broadcast Flag is an unholy alliance of government, big entertainment, and big electronics. Each is protecting the others' interests so that they can maintain control over the marketplace. The only losers in the deal are small entrepreneurs and consumers.

Geeks and librarians unite

Hope is not lost — at least, not yet. Several public interest groups, including Washington, D.C.-based Public Knowledge and the EFF, as well as the American Library Association, are fighting the Broadcast Flag tooth and nail. Librarians worry that limiting devices that can output HD may interfere with future methods for distance learning and archiving. Public Knowledge is concerned with the bigger picture. As executive director Gigi Sohn puts it, "People who want to make fair use of copyrighted materials won't be able to do it." In other words, no personal copy of *Animal Crackers* to make the flight to Australia less arduous.

Last week, a D.C. appeals court heard oral arguments in *ALA v. FCC*, the lawsuit these groups brought

against the FCC, in which they argue that the FCC overstepped its jurisdiction when it mandated the flag. "There is no precedent for what the FCC did here," Sohn says. "Every time the FCC has regulated devices, it's because Congress gave it the authority. But this rule isn't based on any congressional mandate or even ancillary to a provision in the Communications Act."

Sohn, who was at the oral arguments, says the three-judge panel was very persuaded by the merits of the case. All three acknowledged that the flag seemed unnecessary to ease the nation's transition to HDTV — one even remarked that this was as ridiculous as the FCC attempting to regulate washing machines. Unfortunately, the case may hit a snag when it comes to whether these groups actually have standing to bring the case. The court seemed eager to have more concrete examples of how people would be harmed by the mandate. "Of course,

the software needs some tuning — but we've got our first HDTV working. Best of all, it's a liberated TV — it isn't an "authorized device," and it's not "broadcast flag compliant." It certainly isn't "robust against user modification." But because it was built before the July 1 start date of the Broadcast Flag rule, it's going to remain perfectly legal. This TV will always be able to record HD shows and burn them to DVDs for personal use. Next year, Brydon can loan her friends an HD-quality copy of *Battlestar Galactica* if they missed it that week.

Dale Kiefling, another Build-In participant, is almost ready to channel surf on his box too. He and his friend Lorena Fleming say they're excited to play around with TV the way they do with their computers. "I think the Broadcast Flag punishes the wrong group," Kiefling says. "The people who do mass piracy will always have the means to — the flag won't stop them.

"The people who do mass piracy will always have the means to — the flag won't stop them. Meanwhile, the rest of us are stuck with broken entertainment systems."

Dale Kiefling, Build-In participant



it's hard to come up with concrete examples when the devices in question aren't even out yet," Sohn points out. And may never be, given the flag rule's chilling effects.

The EFF's Seltzer says the flag will create media fiefdoms, in which consumers are locked into particular devices or sets of devices in order to enjoy their media. It will be costly to buy a set of flag-compliant consumer electronics that all work together — and even when you do, recordings made in, say, a Sony machine won't be able to play in a Microsoft one. Which is just one more reason why it's time to build your own TV.

Back at the Build-In, Seltzer and Brydon are jumping up and down and shouting, "We've got TV!" Seltzer exults. Brydon can't stop grinning at her monitor, where they've tuned in some local news. The picture is still a little

Meanwhile, the rest of us are stuck with broken entertainment systems."

All the people who now take for granted the act of removing a tape from their VCR — the *Star Trek* fans, the OC addicts, the Marx brothers aficionados — will gradually discover they can't do the same thing with their new PVRs. Copyright law permits consumers to make personal, fair-use copies of their media. And yet the government-entertainment industrial complex will have engineered every device to stop them.

"That's the worst part of all this," Fleming says. "People won't realize how bad it is until suddenly their stuff stops working." ♦

Annalee Newitz is policy analyst at the Electronic Frontier Foundation and a freelance writer. Get the gory details at www.techsploitation.com.

Headlines making fashion

A local T-shirt designer gives political malcontents something to get off their chest. *By Lorraine Sanders*

As six-foot-five **Chris Gorog** spreads out marketing materials for **Headline Shirts** (415-401-8469, www.headline-shirts.com) on a table at open-air Mission District hangout Papa Toby's Revolution Cafe and Art Bar, he resembles a big kid. Clad in a short-sleeve Headline Shirts original, baggy pants, and funky sneakers, Gorog is not your stereotypical graduate of Stanford University's MBA program, nor does he look like a guy who'd admit to watching MTV's *House of Style* during his formative years.

But things are often more complex once you scratch the surface, as is the case with his company's new line of supersoft, tagless men's and women's cotton T-shirts. With bright yellow block letters against a black background, the "Hecho en America" (Made in America) shirt signifies more than the fact that it, like all Headline Shirts, was manufactured in the United States. The Spanish implies a new status quo in which American-made products are increasingly likely to be geared toward a Latino audience. And then there's the matter of American products and American wealth produced from the sweat of Spanish-speaking laborers. Similarly, each of the nine hand-screen-printed designs Gorog created with business partner Jake Ginsky references something larger than itself.

"We're taking something that we think is a good message, and we're making fashion out of it," Gorog says.

By fashion, Gorog means shapely cuts and substantive designs. Despite the shirts' plush texture and lasting shape, some of the designs have been too controversial for retailers, even in San Francisco. The "Too Many Rich Crackers" T-shirt, which bears some resemblance to a Ritz Crackers package, is one such example. American Rag wouldn't sell it, Gorog recalls. Though he understands the retailer's decision, he says the designs are meant to be thought-provoking, not combative, and reflect tensions already running through national media.

"The *New York Times* releases this study that says that the top 1 percent of earners are getting richer, and the rich are getting whiter," he says of the shirt. "It's a comment on what we're already seeing."

BizTips

Pins and needles After a quarter century of teaching, the **American College of Traditional Chinese Medicine** (555 De Haro, S.F. 415-282-7600, www.actcm.edu) celebrates the opening of its Pioneer Square campus. Its gift to the public is free clinics staffed by ACTCM students and practitioners, held several times a week at various locations. ACTCM dean **JoAnn Vandenberg** hopes they will "make the community aware of ACTCM and what they do ... and hopefully get them to understand better what traditional Chinese medicine is."

New breed Last week the Marsh Theater opened its long-awaited **Marsh Cafe** (1070 Valencia, S.F.), which will host numerous community events, such as poetry readings and music and other small group performances. "We're pleased to finally offer this additional resource," café manager **Johannann Meier** says. From 3:30 p.m. until 11:00 p.m. most nights, patrons can slurp juice, crawl the Web via free wireless connection, or nibble a sandwich.

Matthew Schechmeister

Get a tip? Share it with biztips@sfbg.com.



He's no dummy: Chris Gorog shows off his political tees.

Headline Shirts finds inspiration in American media images, but the idea for the company came from a chance meeting in another country.

"It was the randomest thing in the world," Gorog says of a day last March when he was strolling near a Venezuelan beach and noticed a group of men hand-printing stencils of Diesel logos onto T-shirts. Gorog was amazed at how easily they produced the shirts. At the time, he was finishing up graduate school and looking for a business idea that incorporated his varied interests in pop culture, design, and production. T-shirts became the perfect start-up medium.

"All through my career, I've been the person who makes things look good," Gorog says with a grin. As a former user-interface designer, Gorog had experience taking Web content and making it pleasing to the eye. Now all he needed was a crash course in the T-shirt industry.

Since graduating with his MBA in June, Gorog has embraced a self-described obsession with learning the business. He studied eco-friendly ink production, T-shirt suppliers, vintage washes, fatigue washes, screen-printing techniques, and marketing strategies. He hunted down a Berkeley artist to make water-based inks in custom colors. He secured shirts through sweatshop-free California supplier American Apparel. With Grinsky and a team of designers from Salt Lake City to New York, Gorog tweaked design concepts and printing techniques for months on end.

In the midst of scrambling for the company's launch last December, Gorog also found time to work as a freelance film producer, organize sponsors for the launch party, and hunt down a worthy community organization to receive part of his company's profits.

"I believe in being for-profit, but I also believe in social venture," he explains.

Somewhat ironically for a tall, blond, East Coast transplant who just moved to the Mission a few months ago, Gorog settled on the Mission Anti-Displacement Coalition, which has advocated for low-income neighborhood residents and against gentrification for years.

"It's the whole idea of acting locally," he said. "There is a way to work together." ♦

Headline Shirts are available at **Villains Vault** (1653 Haight, S.F. 415-864-7727), **Retrofit Vintage** (910 Valencia, S.F. 415-550-1530), and **Max Muscle** (3600 16th St., Ste. 5, S.F. 415-626-2244).

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A sign of our times: the Coalition on Homelessness unfurls a compassionate plea to end the tragic loss of life.

COALITION ON HOMELESSNESS

The STREET SHEET Has Given 15 Years of Hope and Dignity to Those Who Live and Die on Our Streets.

The cold winter of November, 1989 saw the very first STREET SHEET sold on the sidewalks of San Francisco. This innovative monthly tabloid served two purposes: providing a dignified alternative to panhandling for homeless vendors, and educating the public about a serious national crisis from the perspective of those who live it.

Six million-plus copies later, the STREET SHEET is the oldest continuously published newspaper of its kind, inspiring the creation of over 40 similar papers in cities throughout the U.S., Canada, and the world. The "SHEET" is a true grassroots publication, written primarily by homeless and formerly homeless writers, poets and artists, whose voices tell their stories the way no one else can.

Published by San Francisco's Coalition on Homelessness, the STREET SHEET accepts no government funding or commercial advertising. All publication and production costs are raised from donations. The STREET SHEET is always available free of charge to its homeless vendors, who get to keep 100% of their proceeds from sales. Any homeless person visiting the Coalition's Turk Street offices

can ask for a stack of "SHEETS" to try their hand at selling them. Regular vendors also benefit from training programs covering basic sales techniques as well as the Coalition's other activities.

Now a well-established local institution, some of the STREET SHEET's unique contributions to San Francisco include fifteen years of unflinching investigative journalism and passionate opinion on all kinds of poverty and homelessness issues. It has also helped move more than six million dollars from the hands of the fortunate to those less so ... with a bit of precious dignity in the bargain.

THE COALITION ON HOMELESSNESS:
Seeing "The Homeless" as People, Not Problems

The STREET SHEET is just one of the many ways the Coalition on Homelessness reaches out to and represents the needs of the people they serve. Some other Coalition projects that have directly benefited homeless people include the Civil Rights Project, working to defend both civil and human rights, and Family Rights and Dignity, helping to reshape the

institutions and policies relevant to all poor and homeless families.

The Coalition uses an integrated approach linking outreach, peer support, leadership development, public education, advocacy, and community organizing. This approach combines responding to attacks on homeless and low-income people by developing innovative permanent solutions. Organizing is based on extensive peer outreach. This means that Coalition staff members do not bring their own agendas to poor and homeless persons. Instead, they work to enable the people from the streets, shelters, parks and doorways of San Francisco to make their needs known.

Thanks to the Coalition on Homelessness, our invisible citizens are finding their voices and getting a better chance at recapturing the kind of existence they have lost—the normal quality of life so many of us take for granted.

BE A LOCAL HERO TO HOMELESS PEOPLE
Give to the Bay Guardian Community Fund

The Coalition on Homelessness is one of six local non-profit organizations that will benefit from the 2004 Bay Guardian Community Fund, a component fund of The San Francisco Foundation. Each of these Bay Area groups and the people they serve are counting on us, and we are counting on you. Please... give all that you can. Thank you. ★

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Larry's taste

We've finally got the goods. After weeks of outcry over Harvard University president Lawrence Summers's unpublished comments at a recent conference on diversifying the science and engineering workforce, Summers's office has finally released his eyebrow-raising speech in its full, what-the-fuck glory. That speech, for those who've been otherwise occupied, was delivered after he'd heard countless papers, the results of years of research, on how discrimination contributes to the low numbers of women and minorities in science and engineering.

And what did the president of the most prestigious university in the land say about why women aren't represented in numbers equal to men in the sciences and high tech? Oh c'mon, just guess. This is the same guy who, while working as chief economist at the World Bank, described Africa as "underpolluted." His point? Given the fact that Africans die so young, he thought developed nations should be shipping their pollution to the African continent at a much greater rate — after all, most of its denizens wouldn't live long enough to suffer the toxic effects of radioactive sludge anyway. That's Larry Summers for you. Always thinking pragmatically.

He demonstrates the same sort of pragmatism when it comes to gender issues. Women, he asserts, simply don't have a "taste" for scientific work; often they just seem to prefer child rearing to high-powered jobs. As evidence, Summers cites his daughters' fondness for asserting that they possess "daddy trucks" and "baby trucks," thus demonstrating that unsocialized females will always use heavy machinery to build families, rather than

This is the same guy who, while working as chief economist at the World Bank, described Africa as "underpolluted."

bridges. He also credits his insights to several unnamed studies from "empirical psychology" showing that aptitudes and taste preferences are biologically determined.

Summers goes on to explain that if it were true that discrimination keeps women out of the sciences, there should be examples of institutions whose nondiscriminatory policies have allowed them to create powerhouse departments packed with all the hyper-brilliant women passed over by the discriminating institutions. The absence of such departments allows him to argue, in effect, that the tiny number of existing smart women have already been hired and that the women passed over by allegedly discriminating hiring committees weren't very smart to begin with. Even better, he says discrimination isn't really about institutionalized sexism; it simply reflects the "tastes" of hiring committees who naturally gravitate to their own kind.

So next time a white guy is hired instead of you, just remember it's not really about discrimination or stereotyping. It's because the white guy interviewing you has a perfectly understandable — and probably biologically determined — taste for other white guys.

The truly disturbing part of Summers' argument is its inexorable circularity, so similar to the tautologies of ingrained cultural prejudice. If indeed female hires are so important in the sciences, he asks, why isn't there a way to measure how well they perform when compared with their male counterparts? "That question ought to be a question that has an answer that people can find," he asserts querulously. One way to get that answer, he suggests, is to measure female performance in citations — that is, the number of times other scholars in their field cite them in new work. In other words, let's measure women's true worth by looking at how much notice an arguably discriminatory profession gives to its least-valued members.

Measuring a person's success in citations is like measuring it based on the Google ranking system. Citations can be gamed, especially when the entire mechanism for producing them relies essentially on an old boy's network. I cite you, you cite me, we both cite our friend Fred over at another Ivy League school. When I was in academia, people gamed citations by throwing in little footnotes about their friends. It's incredibly common to see a cite to someone who has made a point "in conversation" or "while discussing" something. What if men never want to chit-chat with their female colleagues, while they do it with other men all the time? Women automatically drop in the citation index.

In the end, Summers's speech does prove something about the status of women in the sciences. It provides us with an extremely important case study of why certain fields and professions are still dominated by men. If you need "an answer that people can find" concerning why there are so few female scientists and engineers, look no further than Summers's speech, at www.president.harvard.edu/speeches/2005/nber.html. With men like this in charge of our nation's higher education, it's no wonder women are still struggling to be recognized as anything other than baby-makers and whores. ❖

Annalee Newitz (sciencewhore@techsploitation.com) is a surly media nerd who is holding it together by reading Judith Butler's latest collection of essays, Undoing Gender. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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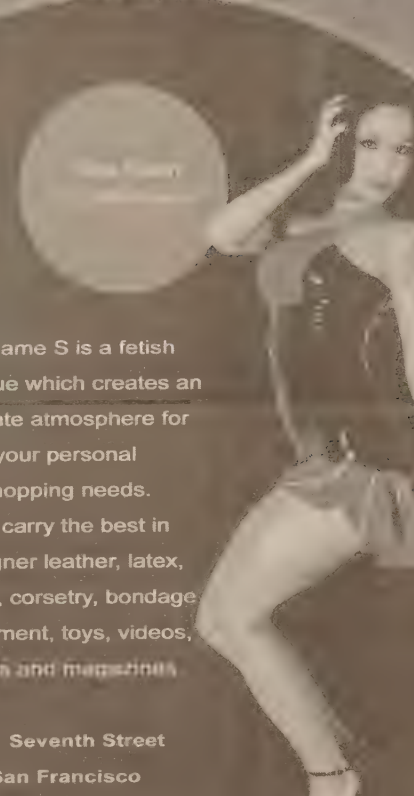
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2 taboo 4 U

Dear Andrea:
Is it OK for me to wear lingerie during sex, such as panty hose, bras, or garters, to match my wife's? Or is it too deviant or taboo?

Love,
Chris Cross-dresser

Dear Chris:
Too deviant from what? Too taboo for whom? What are you worried about? While your boss, your mother-in-law, and the faceless representatives of an imagined social order (in other words, "they") might very well disapprove, "they" don't have to know about it, do they? How's about you don't tell them?

Of far greater importance in this equation is your wife. Remember your wife? Has she expressed any opinion, and if not, shouldn't you ask her already? She may not even consider your cross-dressing particularly deviant, but be aware that she might not consider it particularly hot, either. Many women's reaction upon glimpsing a large, hairy male all done up in fishnets and heels is not hopeless lust so much as helpless laughter or, perhaps, irritation: "Those aren't my fishnets, are they, Larry? Well, take them off before you stretch them out." If it's OK with her, though, it's sure as hell OK with me.

Love,
Andrea

Dear Andrea:
I am a heterosexual man, and I love women, but I find myself looking at transsexual porn. What I would like to know is, are there lots of straight guys out there who like these girls, and why? I'm not attracted to men or to T-girls who even look a little manly. Strictly femme all the way until, of course ... you know.

Love,
Why T?

Dear Y:
Nobody knows "why," but I do know "T," and I have to correct you here: I don't think you're attracted to transsexuals (most of whom want nothing more than to "pass" and disappear) as much as you're attracted to "she-males," or "chicks with dicks," a specialty category that exists chiefly in pornography and among sex workers and is sort of the modern equivalent of the old sideshow "he-she." I make the distinction because it seems useful to know that while the girls with something extra in the magazines may be genuine transsexuals, they are also professionals who are trading on a certain transgressive, even freakish, appeal — they are selling themselves as not normal. Quite a different breed from that nice engineer in the next cubicle over — you know, Kim who used to be Tim. Kim is not a "chick with a dick." Kim is a woman. Who might have a dick.

I can't tell you why you're drawn to the "something extra" girls, although I can't help noticing that it's a safe way for a straight guy to check out the equipment. Plus, the unusual attracts attention, and attention often begets attraction. In the days of the sideshow, the hairy girls and dog-faced boys — not to mention "the Ugliest Woman in the World" — were deluged with propositions and the occasional offer of marriage. It hardly seems surprising to me that the "she-males" of today, who are often lithe and lovely, with pert little breasts and a big "surprise," would attract the admirers they do.

Love,
Andrea

Dear Andrea:
I have a compressed-air fetish, keeping the nozzle far away enough so as not to be dangerous. The sound and feel of the air being blown over my body by my girlfriend send me wild. She enjoys air being blown over her nipples too. May I add that this is not a substitute for making love? It's one of many foreplays I enjoy.

I also love the feel of rubber against my skin, although I am not into the hideous practice of masks, suffocation, or bondage. Is there a link between air and rubber? I don't feel perverted or kinky and would be interested to hear your comments.

Love,
Blow Me

Dear Blow:
Kinky and perverted are in the eye of the beholder, as you have demonstrated perfectly by referring to other people's preferences as "hideous" and being so terribly careful to distance yourself from the weirdos who might deploy their favored kinks as anything other than "foreplay." I am tempted to tell you that there is indeed a link between air, rubber, and everything else weird in the world just to see what you'd do, but I have to admit that there isn't one, particularly, except where inflation comes into it. The folks in the inflatable suits and the pool-toy enthusiasts would be terribly disappointed to be denied air with their rubber or rubber with their air.

No matter. Keep using your compressor, being careful to keep the nozzle on and not in your girlfriend, and I won't tell the rubber freaks and bondage fans that you called them "hideous." (Suffocation belongs in a different category and column altogether.)

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

FOOD & DRINK

Lacunae

By Paul Reidinger

In fiction, what is left out, or cut out, is often more important than what gets in, for it's in those blank interstices of writerly silence that the reader's imagination finds space to breathe. Writing about restaurants, on the other hand, though not without its fictive qualities, tends to get stretched on the great rack of factualism, whose imperative is that the writer have visited — and therefore know forevermore — everything about every place.

Of course this is impossible, in part because even the many places one does manage to get to are continuously evolving to and from, and in part because there are, through chance or oversight or not moving fast enough, places one simply hasn't gotten to. Although I've missed a few big deals over the years — Elka springs to mind — I have, like a patient marksman, picked off this and that well-known spot so that, with the passing of years and the taking of opportunities, the list of must-hit places I am aware of not having hit has grown quite short. In fact the lacuna list is now down to one name, maybe two, since in the past few weeks I finally managed to score visits to the venerable Acquerello and Dana Tommasina and Margie Conrad's nearly as venerable Woodward's Garden.

The latter I had made attempts on before, mostly in the middle 1990s, when the restaurant was famously itty-bitty (a handful of tables) and riding its initial surge of popularity as an oasis of California cuisine most improbably secreted under a concrete freeway viaduct on the site of a onetime amusement park. The setting (so similar to that of the Singers' house in *Armie Hall*, which lay directly beneath the roller-coaster tracks at Coney Island) was full of rough urban romance. Despite or because of all the pavement, sustainability (though perhaps not local foraging) was an early theme at Woodward's Garden, and it has proved to be a persistent one, even as the roadway overhead has uneasily morphed and remorphed in response to various ballot initiatives and the restaurant itself has grown, expanding to the northwest into a new dining room whose spare, rectangular airiness and flush of pastel green cast a spell like that of an old chapel at twilight on some rocky Mediterranean island.

We made it only to the threshold of that alluring room, coming to rest at a candlelit table along the curtained windows from which we were able to watch, as a kind of amuse-oil, a howling, light-spinning law-enforcement SUV come hurtling along Mission Street, only to ricochet from the dead end and speed away in the other direction. Was there an actual emergency, we wondered as we helped ourselves to warm bread from the basket (it arrived almost immediately), or was the squealing Ford driven by some stuntman as part of a cop-spoof flick?



Gracious Slicks: At Woodward's Garden, the newly married Slicks (Greg and Katie) consult by candlelight with owner Margie Conrad on matters of food and wine.

This urgent question was soon dropped from consideration so that we might ponder the menu card — not the easiest job in the dim light, though the votive candle, passed from hand to hand like a flask of brandy on a cold night, turned out to have practical as well as aesthetic value. If you are sick of small plates, you will like Woodward's Garden, which observes the traditional divide between starters and main courses, with about a half-dozen of each. Seasonality is a central principle, and as this is blood-orange season, I was pleased to find sections of that voluptuous ruby citrus matched up with coins of golden beet as an accompanying salad to a pair of cod cakes (\$10) — nicely crisp disks with a favorable fish-to-bread-crumbs ratio and dabs of luminous aioli. Across the table, ribollita (\$6) — “reboiled” — a Tuscan soup-stew dish rendered here in wintry guise with cannellini beans, diced carrots, and spinach.

In the usual case, one would shun off-season salmon as almost certainly farmed and therefore odious, but the menu card reassured on this point (“wild steelhead”). The grilled filet (\$19) reposed on a beanbag-like pad of Puy lentils liberally flavored with bacon and dotted with halved sunchokes, while around the edge

of the plate danced bits of frisée like the heads of nappy-haired little blond boys in need of a visit to the barber.

We were quietly shocked by the butternut squash raviolis' (\$16.50) need for salt, since the rest of the food had been expertly seasoned. (There are no salt and pepper shakers on the tables: a hint.) On the other hand, the pillows looked sensational — broad and flat like crepes, topped with some braised chard — and a few quick flicks from the salt shaker brought life to the buttery sauce of thyme and Parmesan.

In keeping with the restaurant's thematic balance between innovation and tradition, desserts make generous use of the cocoa bean in unexpected ways. We found a layer of Scharffen Berger chocolate congealed atop a crème brûlée (\$7.50), for instance, instead of the usual caramelized sugar; and we came upon a chocolate filling holding slices of d'Anjou pear in a butter-crusty

tart (\$7), pears being one of those estimable fruits one so often manages to pass over when chocolate isn't involved, which it so seldom is — a lacuna in the craft of pastry, we might say.

• • •

Acquerello cannot match Woodward's Garden in the atmospherics of sweaty freeway concrete, but it has a discreet bourgeois charm all its own. The name means “watercolor” in Italian, and the space was once a chapel whose exposed rafters remain — in part as memento and also as a touch of soaring rusticity that balances the muted elegance of the rest of the decor: the pale yellow walls, the gorgeous fabrics with which the banquettes are upholstered.

The quiet high style of the interior design reminds us that an Italian restaurant is not automatically a trattoria with candles in Chianti bottles, and the food, while recognizably Italian in its ingredients and methods, reminds us that haute cuisine need not be French. Yet Italian high cooking is pretty easily distinguishable from its French counterpart; it is less sauce-driven, and its basic earthiness remains apparent even through elegant elaboration.

You can have carpaccio (\$15), for instance, with the customary charge of lemon and caper, though in Acquerello's version the beef gives way to ice-colored halibut, whose thin slices are accompanied by a simple but somehow arresting salad of baby arugula dressed with an anchovy vinaigrette. (Criticism: the fish stuck to the plate.) Parmesan cheese is as basic to Italian cuisine as soy sauce is to Chinese, but it is not every day you find it turning up in a budino (\$15), a kind of warm pudding that manages to be both light and creamy. Cannellini beans are only slightly less basic, and here they appear as a pancetta-accented purée (\$12) that's more like a thick soup.

Pasta? Acquerello has it, of course, though in subtly intensified forms, such as tagliolini (\$17) — ribbonlike, fresh strands — tossed with a saffron sauce, chunks of seared ahi, and (the kicker) bits of bottarga, a Sardinian dried tuna with a briny saltiness like that of anchovy. Or ravioli stuffed with lobster and fried to become panzerotti (\$18) — a dish of Naples and nearby Calabria — served in a peppery broth.

Fish dishes are a little more noticeably involved, from a filet of grilled salmon (\$31), perched atop a salad of mâche and pickled shallot and surrounded by a sauce of mixed wild mushrooms (with plenty of morels), to branzino (\$30), a type of sea bass, whose crisp-seared pieces are arranged upright, like a teepee, over a jumble of olives, artichokes, potatoes, and arugula bathed in a red wine-pancetta vinaigrette.

But what is most special about Acquerello is the service. Certainly there are many high-end places with more — with armies of — servers and bussers to replace your fork with practically every bite. But I have never been in a restaurant where the service was more informed. It was plain our server was familiar with every dish on the menu, and every question we asked brought an answer that not only reflected an intimate understanding of the food but of what we wanted to know about it. It was, in the most pleasant way, an educational experience, and as we know, even the best educations have their lacunae. ♦

Woodward's Garden. 1700 Mission (at Duboce), S.F. (415) 621-7122. Tues.—Thurs., 6–8:30 p.m.; Fri.—Sat., 6–9 p.m. Beer and wine. MasterCard, Visa. Noisy. Wheelchair accessible.

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One of my new hobbies is being pulled over by the police. In my youth, in my manhood, when I drove like a maniac, police scared the *merde* out of me — if you'll pardon the poetry — and I avoided them at all costs. Now that I drive like a little old lady, I find that I kind of enjoy their company. Not doing anything wrong, and knowing it, is key.

Finally, in my 40s, I've gotten the hang of Stop on the Red, Go on the Green, Don't Mess with Mr. In-Between. I get it now. STOP, the word, on the red octagonal stop signs, that means stop, the concept. All the way. I get it.

And there's never any question of speeding. One reason I bought my old three-cylinder Chevy Sprint pickup — besides the obvious reason: that it gets better gas mileage than most hybrids — is because it's virtually impossible to go any faster than the speed limit. If it's not all downhill, in fact, it's often virtually impossible to go where you're going, period.

Which, in addition to saving even more gas, doesn't overly concern me since I'm generally not going anywhere anyway. By way of illustrating this highly philosophical point: although I drive back and forth between San Francisco and Occidental two or three times a week, I'm still not quite clear on whether I live in the city and commute to the country, or vice versa. I'm a chicken farmer. I'm a restaurant reviewer. I make steel drums at the beaches up there, play them in bars down here. Most of what I could actually honestly call "work" gets done in the car, in-between.

I'm writing this review in my head, talking to myself. Out loud, so I can hear how it sounds. Or I'm working out the tune to a new song on my tissue comb harmonica. And, like anyone else hard at work being a productive member of society, I welcome any and all interruptions, such as lunch, engine failure, or the police pulling me over.

What their angle is on all this I can only guess. Well, my car looks about as suspicious as I do. The reason I call it my Chevy Sprint pickup truck, when really of course such a thing does not occur in nature, is because the back seats are always folded down and I'm always hauling something pickup truckish, like a 55-gallon oil drum, a bale of straw, a load of wood, 50-pound burlap sacks of cracked corn, garbage. An empty propane tank.

Last time I got pulled over there was either a dead chicken in a bag, a load of laundry, or maybe I just smelled that bad myself ... in any case, the window was down and hay and straw and sawdust was swirling so dervishly behind me that I didn't see the lights flashing in my rearview mirror. He had to use the siren.

"Do you know why I pulled you over?"

"Because I'm a menace to society?"

My tags are expired. My registration is current, but the DMV never gave me new stickers for the license plate. I asked them while I was doing the transfer and they said I didn't need them. So ...

I get to meet a lot more cops than I used to.

Something to write about.

Other day I'm coming down Ninth Street between Harrison and Folsom when I notice a cop car cruising behind me, no lights. I never even try to act casual anymore. I just pull over. I'd already gotten together my registration, license, and proof of insurance before I realized he wasn't there. Instead of looking out my window at his crotch, I was looking at a sign on a restaurant window that said, "Lunch special: steak with fries, \$8.95."

It was the Soma Diner, a divey, inconspicuous breakfast and lunch joint associated somehow with the Best Western Civic Center Motor Inn. I sat against the wall on a long bench seat, elbows into a delightfully hideous galactic dot-matrix table splotch top, staring across the room at a wall full of light blue box cabinets filled with pastel cups and saucers, boxes of raisin bran, Special K, and Honey Bunches of Oats.

White-and-blue striped blinds, fluorescent overhead lights, ugly ceiling fans, weirdo wallpaper, plastic wreaths in the windows, plastic flowers hanging from the ceiling, paintings of flowers on the wall. I don't know that I ever felt more at home.

Until my steak came and it was a steak sandwich, with mayonnaise. My mistake. I double-checked on the way out and the sign did say sandwich. Anyway, it was one of those rare cases where the mayo hadn't touched the meat, lucky me, and equally rare, it was rare! It's like stop meaning stop. When rare means rare, all is well. ❖

Soma Diner. 362 Ninth St. (at Harrison), S.F. (415) 701-1916. Mon.-Sat., 6:30 a.m.-3 p.m.; Sun., 6:30 a.m.-2 p.m. Takeout available. No alcohol. American Express, Discover, MasterCard, Visa. Wheelchair accessible.

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FOOD & DRINK

edible complex by gabriel roth

Editor's note: In the spirit of these neurotic times, the writer and editors of the column formerly known as *Take That* have agreed to rename it *Edible Complex*, with all the Freudianisms and references to cheap food so implied. This is the first installment.

High times

I have this weird thing about the Haight where I can't ever find anything I want to eat there. I'm not talking about the Lower Haight, which offers first-rate sausages, hamburgers, and barbecue. But upper Haight Street, main drag of the storied Haight-Ashbury neighborhood, the spiritual center of one crucial piece of this town's oddball cultural heritage — its culinary slogan should be "When people are high, standards are low." When I'm in a bad mood I'll tell you that Haight Street is everything that's wrong with San Francisco all braided into a single lanyard of crap: the tourist tat and the lazy post-post-counter culture and the crossbreeding of historicism with memory loss. Most of the food available there reflects this.

So I try to avoid eating on upper Haight Street, for the most part. (I like going to Cha Cha Cha, a long-running, unpigeonholeable restaurant with unique and great pan-Latin/Caribbean/Cajun/tapas food, but the atmosphere there is a little too party for me to wander in on my own after going to Amoeba Music or something.) The other day, though, I had lunch at the Pork Store Café, which I usually think of as a brunch place that's much too small to go to for brunch unless you want to spend your Sunday standing on Haight Street declining narcotics. In the middle of a weekday afternoon, it turns out, it's half-empty and serves a very respectable lunch.

I got the fried chicken in honey batter, which was really succulent and juicy. (Chicken is only valid when it's fried or roasted. Grilled chicken, the official meat of the 1990s, is midway between real food and tofu or seitan or the robot meat of the future.) It was served with mashed potatoes that contained a little pool of white gravy to dip the chicken in, and with spinach, which seemed pretty anomalous. From the taste, it was clear that spinach contains a lot of iron, which maybe you would rather not be able to tell from the taste.

And then the next day I ate at Siam Lotus Thai, mostly because I saw one of the waitstaffers from the Pork Store Café going in and I figured he'd probably know what he was doing. I can't tell you about anything on the menu, because I ordered entirely off the specials board. (I have always believed that if I order the special, then the chef will be more interested in preparing my meal because s/he hasn't made this particular dish a million times before, and that this will result in a meal that has been cooked with special attention and love and care. Now that I've written it down, it's obvious to me that this theory is total bullshit.)

The appetizer — curry crab and shrimp with crispy rice — was a little dish of green peanut curry sauce with the crab and shrimp swimming in it. (To be honest, I don't remember there being any shrimp, although I may have missed it.) The curry sauce was mild and tasty, but it completely overpowered the crab flavor. Whether that's a problem or not depends on your perspective: On the one hand, crab has a pleasant flavor, and that's partly why I ordered it. (So does shrimp, of course, but I'm not sure that's relevant.) On the other hand, crab also has a pleasant texture, flaky and springy at once, and as a result it made a fine vehicle for the curry sauce. The curry was accompanied by four crispy rice cakes, which, at a total of 16 cubic inches of rice cake, was way more rice cake than I was interested in.

The mango Thai curry was exactly the kind of thing you hope to find at a neighborhood Asian restaurant. Big chunks of mango, thin slices of smoky pork, and lots of fresh basil, fried up with a couple of spicy peppers and some chopped garlic: how bad can it be? I'm a fan of the use of mango in savory dishes; it's sweet, but it has a particular meaty robustness that stands up well to salt or chili. I wasn't quite as bullish on the asparagus wok-fried noodles with chicken. The asparagus was fresh and still had some snap to it, and the chicken had a pleasant lemony exterior. But there wasn't enough sauce or spice, and the noodles came off pretty bland.

I'm not here to make any extravagant claims for Siam Lotus Thai. But it obviously aims at a target demographic that's not, you know, high as a kite, and when you're hungry in the Haight, that's enough. ♦

Pork Store Café. 1451 Haight (at Ashbury), S.F. (415) 864-6981. Mon.–Fri., 7 a.m.–3:30 p.m.; Sat.–Sun., 8 a.m.–4 p.m.

Siam Lotus Thai. 1705 Haight (at Cole), S.F. (415) 933-8031. Daily, 11 a.m.–4 p.m. and 5–10 p.m.

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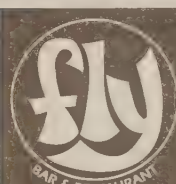
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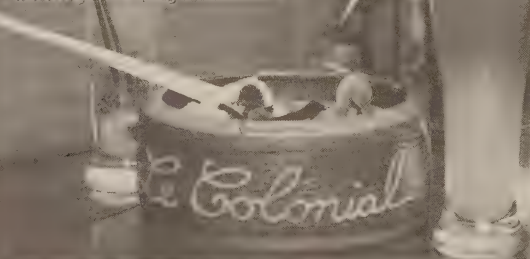
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The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.), Karen Solomon (K.S.), or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 € less than \$7 per entrée
 \$ \$7-\$12
 \$\$ \$13-\$20
 \$\$\$ more than \$20

Critic's choice

Rigolo combines the best of Pascal Rigo's boulangeries—including the spectacular breads—with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (P.R., 1/05) 3465 California (at Laurel), S.F. 876-7777. *California/Mediterranean, B/L/D, \$, MC/V.*

Recently reviewed

Foggy Bottom Cafe is all about the mezzanine, which has a dining-car coziness and is a good place to enjoy straightforward California bistro cooking. (P.R., 12/04) 712 Irving (at Eighth Ave.), S.F. 504-8500. *California, BR/L/D, \$, MC/V.*

Patisserie Cafe continues to be an island of civilization in rapidly civilizing South of Market. The food is now inflected with Arabic influences; the pastry selection is large and seductive. (P.R., 1/05) 1155 Folsom (at Eighth St.), S.F. 703-0557. *California/Middle Eastern, BR/L/D, \$\$, AE/DC/DS/MC/V.*

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (P.R., 12/04) 400 Haight (at Webster), S.F. 552-8309. *Indian/Pakistani, L/D, \$, MC/V.*

On the cheap: spicy Asian

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping—with joy. The rest of the menu is equally satisfying. (Staff) 3452 Mission (at 30th), S.F. 642-1987. *Vietnamese, L/D, \$, AE/DC/MC/V.*

Melisa's deals in spicy Chinese food, and if that's what you're after, you won't mind the brutally bleak decor. Dishes bearing Melisa's name are especially tasty. (P.R., 3/03) 450 Balboa (at Sixth Ave.) S.F. 387-1680. *Chinese, L/D, \$, AE/MC/V.*

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style

FOOD & DRINK

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dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange-and-yellow paint scheme. Go prepared, leave happy. (P.R., 6/03) 294 Eighth Ave. (at Clement), S.F. 872-8884. *Szechuan/Chinese, L/D, \$, MC/V.*

Downtown, Embarcadero

Acme Chophouse brings Traci des Jardins' high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though stragulating traffic is an issue on game days. (Staff) 24 Willie Mays Plaza, S.F. 644-0240. *American, L/D, \$\$, AE/DC/MC/V.*

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (Staff) 891 Beach, S.F. 771-6800. *Vietnamese, L/D, \$\$\$, AE/MC/V.*

Anjou is the other restaurant on Campton Place—a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (Staff) 44 Campton Place (at Stockton), S.F. 392-5373. *French, L/D, \$\$, AE/DC/DISC/MC/V.*

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (Staff) 44 Belden Place (near Pine), S.F. 986-6287. *Catalan, L/D, \$\$, AE/MC/V.*

Bix radiates an unmistakable aura of American power and luxury. Jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), S.F. 433-6300. *American, L/D, \$\$\$, AE/DC/DISC/MC/V.*

Bocadillos serves bocadillos—little Spanish-style sandwiches on little round buns—but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (P.R., 8/04) 710 Montgomery (at Washington), S.F. Spanish/Basque, L/D, \$, MC/V.

Boulevard runs with ethereal smoothness—you are cosseted as if at a chic private party—but despite much fame the place retains its brasserie trappings and joyous energy. (P.R., 12/03) 1 Mission (at Steuart), S.F. 543-6084. *American, L/D, \$\$\$, AE/DC/DISC/MC/V.*

Brindisi Cucina di Mare cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (P.R., 4/04) 88 Belden Pl. (at Pine), S.F. 593-8000. *Italian/seafood, L/D, \$\$, AE/MC/V.*

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (Staff) 132 Embarcadero (at Mission), S.F. 777-8688. *Fusion, D, \$\$\$, AE/DC/MC/V.*

Cortez has a Scandinavian Designs-on-acid look—lots of heavy, weird multicolored mobiles—but Pascal Rigo's Mediterranean-influenced small plates will quickly make you forget you're eating in a hotel. (P.R., 10/03) 550 Geary (at Jones, in the Hotel Adagio), S.F. 292-6360. *Mediterranean, B/D, \$\$, AE/DC/DS/MC/V.*

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (Staff) 121 Spear (at Howard), S.F. 543-4001. *American, L/D, \$\$, AE/DC/MC/V.*

Fog City Diner still doesn't take American Express but does still serve a tasty polyglot menu in a romantically dining car-like setting. (P.R., 9/03) 1300 Battery (at Embarcadero), S.F. 982-2000. *Electic/American, B/L/D, \$\$, DS/MC/V.*

Frisson Chef Daniel Patterson's explosively flavorful tiny bites complement a creative cocktail menu and wine encyclopedia. Dine in the retro-modern dining room or brave the bar, which gets blonder and more cramped with the late crowd. (K.S., 9/04) 244 Jackson, S.F. 956-3004. *California, D, \$\$, AE/DC/MC/V.*

Il Fornaio offers a spectacular setting (complete with terrace and tinkling fountain), simple and elegant Italian cooking, first-rate breads, and spotty service. (P.R., 9/03) 1265 Battery (at Greenwich), S.F. 986-0100. *Italian, L/D, \$\$, AE/CB/DC/DS/MC/V.*

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more hurried, the prices too high. (Staff) 615 Sacramento (at Montgomery), S.F. 693-0941. *French, L/D, \$\$\$, AE/MC/V.*

Kolkari is an upscale but authentic taverna—beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns. (Staff) 200 Jackson (at Front), S.F. 981-0983. *Greek, L/D, \$\$\$, AE/DC/MC/V.*

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (Staff) 2 New Montgomery (at Market), S.F. 512-1111. *Japanese, L/D, \$\$\$, AE/MC/V.*

MacArthur Park still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. (Staff) 607 Front (at Jackson), S.F. 398-5700. *Barbecue, L/D, \$\$, AE/MC/V.*

The Mandarin, though a Gen Xer by birth and a longtime resident of touristy Ghirardelli Square, still offers a matchlessly elegant experience in Chinese fine dining. A surprising number of genuinely spicy dishes; superior service; wine emphasized over beer. (P.R., 9/04) 900 North Point (at Polk, in Ghirardelli Square), S.F. Chinese, L/D, \$\$, AE/DC/DS/MC/V.

Plouf Mussels 10 ways—need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. Lots of outdoor seating reinforces the French-café feel. (Staff) 40 Belden Place (at Bush), S.F. 986-6491. *French, L/D, \$\$, AE/MC/V.*

Restaurant Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point (at Hyde), S.F. 749-2060. *California, D, \$\$\$, AE/DC/DISC/MC/V.*

Tartare The petite Plexiglas galley that used to house Elisabeth Daniel is home to celebrity chef George Morrone, and inside the belly of his sanguine ship one finds an esoteric array of signature raw meats and fish, cream soups, and eclectic entrees that display a highly involved hand. (K.S., 9/04) 550 Washington, S.F. 434-3100. *California, D, \$\$\$, AE/DC/DISC/MC/V.*

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. *Italian, D, \$\$, MC/V.*

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. *Italian, L/D, \$, MC/V.*

Itiney's Bar and Grill brings the cheer of a diner and the style of a bistro to the old Black Cat space. Addictive house-made potato chips; immense retro desserts. (P.R.,

Continued on page 30



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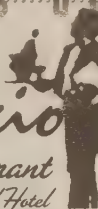
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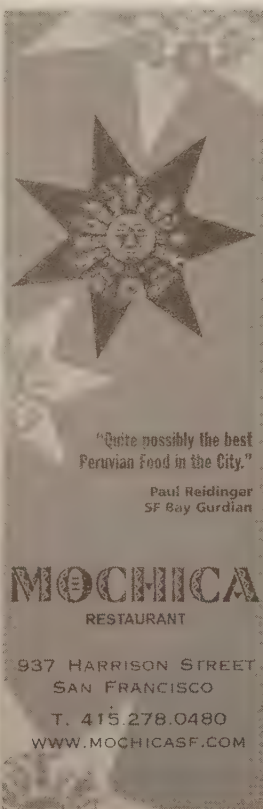
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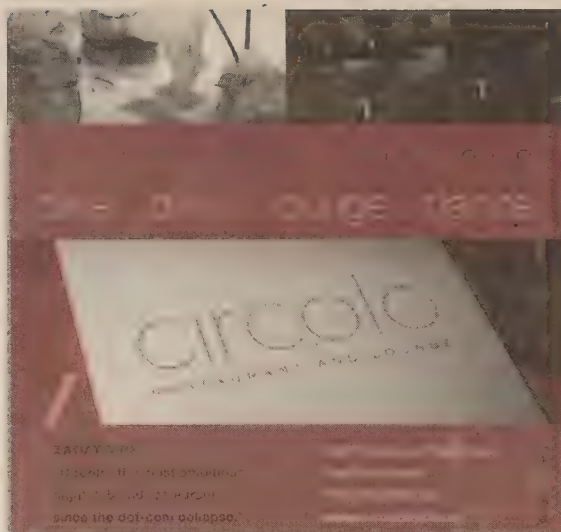
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FOOD & DRINK

Eat Here Now

From page 28

11/03) 501 Broadway (at Kearny), S.E. 982-5299. American, L/D, \$\$, AE/MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green (at Grant), S.E. 362-8286. Persian, L/D, \$, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff) 1630 Powell (at Green), S.E. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.E. 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (Staff) 1665 Folsom (at 12th St.), S.E. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (Staff) 598 Fourth St. (at Brannan), S.E. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Fly Trap Restaurant captures a bit of that old-time San Francisco feel, from the intricate plaster ceiling to the straightforward menu: celery Victor, grilled salmon filet with beurre blanc. A good lunchtime spot. (Staff) 606 Folsom (at Second St.), S.E. 243-0580. American, L/D, \$\$, AE/DC/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic, jaywalk with care. (P.R., 6/04) 937 Harrison (at Fifth St.), S.E. 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Nova still serves infused vodkas (remember Infusion?), but its orientation is less toward South Park than toward Pac Bell Park. Sports TV plays above the bar, solid new American food, sleek publish looks. (P.R., 10/03) 555 Second St. (at Bryant), S.E. 543-2282. American, L/D, \$\$, AE/DS/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (P.R., 10/04) California, D, \$\$, AE/MC/V.

The Public brings a Tuscan-tinged, Delfinash menu to a splendid, multilevel space in a grand old brick building. Youthful but well-informed staff, incomparable chocolate bread pudding. (P.R., 7/03) 1489 Folsom (at 11th St.), S.E. 552-3065. California/Mediterranean, D, \$\$, AE/MC/V.

Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare, New England-ish setting. There is a large communal table for seat-of-the-pants types or those who like their conviviality to have a faintly medieval air. (P.R., 12/03) 342 Howard (at Fremont), S.E. 908-3900. American, L/D, \$\$, AE/MC/V.

XYZ joins the pantheon of fabulous restaurants in the city's hotels. Lusty California cooking glows like a campfire in a cool (if slightly deracinated) urban setting. (P.R., 3/03) 181 Third St. (at Howard), S.E. 817-7836. California, B/BR/L/D, \$\$\$, AE/DC/DS/MC/V.

Nob Hill, Russian Hill

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (P.R., 1/05) 835 Hyde (at Sutter), S.E. 292-7999. Italian, L/D, \$\$, AE/MC/V.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few

larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk (at Green), S.E. 922-8100. French, L/D, \$\$, MC/V.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.E. 885-6116. Swiss, \$\$, D, AE/DC/DS/MC/V.

Ruth's Chris Steakhouse brings on the lipids in a big, big way — even the salads are well marbled — but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (P.R., 11/02) 1601 Van Ness (at California), S.E. 673-0557. Steak, D, \$\$\$, AE/CB/DC/DS/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first-rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (Staff) 2299 Van Ness (at Vallejo), S.E. 345-1368. Japanese, L/D, \$, MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. (Staff) 2237 Polk (at Green), S.E. 474-4088. California, D, \$\$, MC/V.

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides, Turkish beer. (P.R., 3/04) 869 Geary (at Larkin), S.E. 345-1011. Turkish, L/D, \$, AE/MC/V.

Chutney combines elements of college-town haunt and California bistro. The Pakistani-Indian food is fresh, bright, spicy, and cheap. (P.R., 4/03) 511 Jones (at O'Farrell), S.E. (931-5541).

International Noodle House seems like a chain but isn't. The food (pan-Asian, noodle-) tends to be tasty and quite cheap, and the space is reassuringly vast — you can always get a table if you have a show to catch. (P.R., 8/03) 690 Van Ness (at Turk), S.E. 567-2288. Asian/noodles, \$, L/D, MC/V.

Jardinierie combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), S.E. 861-5555. California, D, \$\$\$, AE/DC/DS/MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.E. 771-7300. American, L/D, \$, AE/DC/DS/MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), S.E. 776-9814. Pizzal/eclectic, D, \$, AE/DS/MC/V.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.E. 345-9547. Arabic/fusion, B/BR/D, \$\$\$, AE/DS/MC/V.

Hayes Valley

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (P.R., 3/04) 1686 Market (at Gough), S.E. 552-8792. Brazilian, L/D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old,

FOOD & DRINK

reliable friend. (Staff) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Castro, Noe Valley, Glen Park

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652.

American, D, \$\$, AE/MC/V.

Los Flamigos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (P.R., 11/04) 151 Noe (at Henry), S.F. 252-7450.

Lupa, in the old Noi-Little Italy space, serves a strong pan-Italian menu with Roman accents. Service is knowledgeable and familiar, the food competitive in a competitive neighborhood. (P.R., 5/03) 4109 24th St. (at Castro), S.F. 282-5872. Italian, D, \$\$, MC/V. **Repastoria Satyricon** has the look of old San Francisco and the food of today's Rome — sophisticated and simple in the best Italian tradition. (P.R., 12/04) 2251 Market (at Noe), S.F. 565-0733. Italian/Roman, BR/L/D, \$\$, AE/MC/V.

Tapao at Metro City Bar has a leg up on most of the city's tapas places, since it is part of an actual bar (and a gay bar!) in the true tapas tradition. It has a second leg up because the food is both innovative and authentically Iberian. An excellent locale for street surveillance. (P.R., 8/04) 3600 16th St. (at Market), S.F. 703-9750. Spanish/tapas, D, \$, MC/V.

Haight, Cole Valley, Western Addition

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (P.R., 11/04) 1640 Haight (at Cole), S.F. 861-8868. California/Middle Eastern, L/D, \$, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southern food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (P.R., 4/04) 919 Divisadero (at McAllister), S.F. 447-6066. American/soul, BR/L/D, \$, MC/V. **Burgermeister** uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (P.R., 5/04) 86 Carl (at Cole), S.F. 566-1274. Burgers, L/D, \$.

Divis Fancy has the pleasantly rumpled look of a Mission District coffeehouse, but the cooking is home-style Middle Eastern, which means hummus, kabobs, and a fabulous baklava. (P.R., 2/04) 846 Divisadero (at McAllister), S.F. 931-1362. Middle Eastern, L/D, \$, AE/DC/DS/MC/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (P.R., 1/03) 762 Divisadero (at Fulton), S.F. 931-4359. Mediterranean, L/D, \$, AE/DC/DS/MC/V.

Minerva Cafe does the Greek standards in a hall-like space presided over by a boisterously friendly owner. Excellent Greek salad. (P.R., 1/04) 1750 Divisadero (at Bush), S.F. 359-1467. Greek, L/D, \$, MC/V.

Continued on page 32

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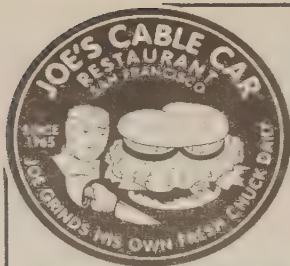
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FOOD & DRINK

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From page 31

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (P.R., 11/03) 775 Frederick (at Stanyan), S.F. 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Yunza Restaurant proves that there's plenty of rich culinary territory between Mexico and Brazil. Excellent arepas. (P.R., 4/04) 1109 Fillmore (at Golden Gate), S.F. South American, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef-owner Johnny Alamilla brings to his nuevo Latino menu. From feijoada to sevitche to black cod roasted in a banana leaf, the food is unforgettable. (Staff) 1101 Valencia (at 22nd St.), S.F. 401-8959. Nuevo Latino, D, \$\$, MC/V.

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (P.R., 6/03) 288 Connecticut (at 18th St.), S.F. 255-0370. Moroccan/Mediterranean, L/D, \$\$, AE/MC/V.

Cafe Bella Vista brings a stylish touch of Cataluna to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. Spanish, B/BR/L/D, \$, AE/MC/V.

Caffe D'Melanio is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (P.R., 10/04) 1314 Ocean (at Plymouth), S.F. 333-3665. Italian/Argentine, B/L/D, \$, MC/V.

Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (P.R., 2/04) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, \$\$, MC/V.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (P.R., 11/04) 2522 Mission (at 21st St.), S.F. 550-9055. Mediterranean, B/L/D, \$\$, AE/DS/MC/V.

Rasol The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (P.R., 1/05) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Marina, Pacific Heights, Laurel Heights

Ace Wasabi's Rock 'n' Roll Sushi Sake slushes and cutesy combo rolls are the hallmarks of this sushi spot, although seaweed salad, crispy vegetable tempura, and the hamachi and ahi tuna pot stickers are

FOOD & DRINK

the blender

1. Silver noodle salad, Thai Chef
2. Fresh linguine with uncooked tuna sauce
3. Meridian sautignon blanc
4. Pistachio nuts
5. Halibut filets with lemon and anchovy butter on braised leeks

worth a mouthful. (Staff) 3339 Steiner (at Lombard), S.F. 567-4903. Japanese, L/D, \$, AE/MC/V.

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (Staff) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, \$\$, MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (Staff) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites along with more typical California fare. (Staff) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (Staff) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty new American. Still, it's an appealing place to meet. (P.R., 7/04) 1701 Octavia (at Bush), S.F. 775-8500. California, D, \$\$\$, AE/MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (P.R., 10/04) 2420 Lombard (at Scott), S.F. 674-9898. Nepalese/Tibetan, L/D, \$, AE/DC/DS/MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (P.R., 3/04) 60 West Portal (at Vicente), S.F. 564-4006. Turkish, L/D, \$, MC/V.

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V. **Chouchou Patisserie Artisanale and French Bistro** is the place to go for pastry, whether you like it as an edible cap on your pot pies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (P.R., 12/03) 400 Dewey (at Laguna Honda), S.F. 242-0960. French, L/D, \$\$, MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food in town. (P.R., 1/04) 2225 Irving (at 23rd Ave.), S.F. 665-9500; 1243 Ninth Ave. (at Lincoln), S.F. 731-9999. Thai, L/D, \$, AE/MC/V.

Park Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (Staff) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V. **Tasty Curry** still shows traces of an earlier life as a Korean hibachi restaurant (i.e., venting hoods above most of the tables), but the South Asian food is cheap, fresh, and packs a strong kick. (P.R., 1/04) 1375 Ninth Ave. (at Judah), S.F. 753-5122. Indian/Pakistani, L/D, €, MC/V.

Continued on page 34

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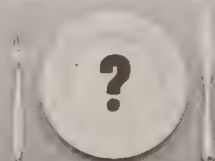
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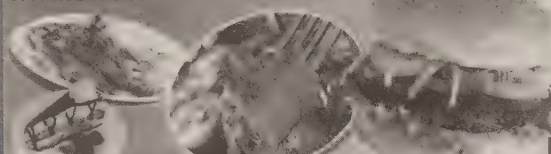
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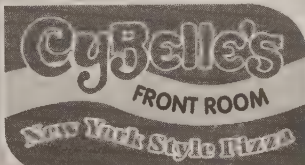
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FOOD & DRINK

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From page 33

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-5311. Thai, L/D, \$, MC/V.

Richmond

Bistro Clement is all about the French bistro staples, from fish soup to steak frites to country paté to salade niçoise. A lovely garden in the rear. (P.R., 8/04) 127 Clement (at Second Ave.), S.F. 387-6966. French, L/D, \$\$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V. **Katia's, A Russian Tea Room** evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (P.R., 12/04) 600 Fifth Ave. (at Balboa), S.F. 668-9292. Russian, L/D, \$\$, AE/CB/DC/DS/MC/V.

Lucky Fortune serves up a wide variety of Chinese-style seafood in a cheerfully blash setting. Prices are astoundingly low, portions large. (P.R., 4/03) 5715 Geary (at 21st Ave.), S.F. 751-2888. Chinese, L/D, \$, MC/V.

Pachi's brings sophisticated Peruvian cooking to outer Clement. The menu includes a few Spanish dishes such as paella, but the food in the main emphasizes those longtime Peruvian staples, seafood and the potato, each in a variety of guises and subtly spiced. The setting is handsome, though on the spare side of spare. (P.R., 2/05) 1801 Clement (at 19th Ave.), S.F. 422-0502. Peruvian, BR/D, \$\$, AE/DC/DS/MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (P.R., 2/04) 211 23rd Ave. (at California), S.F. 379-9880. Pizza/Italian, L/D, \$.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions: masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Bayview, Hunters Point, and south

Cafe Lola serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (Staff) 702 Innes (at Earl), S.F. 282-8091. American, BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishies. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best

chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, \$, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Chez Panisse may be, at 32, an old-timer, but a devotion to the best seasonal ingredients (often organic) grilled on the wood-fired open hearth means the restaurant's distinctive Franco-Cal-Ital signature remains unmistakable, and unmatched. (P.R., 2/03) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$.

California, AE/DC/DS/MC/V. **Calime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DC/MC/V.

Vik's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, \$, AE/DC/DS/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp pulled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444.

Caribbean, L/D, \$, AE/DC/MC/V. **Patio** not wheelchair accessible. ❖

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Noise

The Buddha of suburbia

In his latest series on the American middle class, *Leisure*, photographer Bill Owens looks back at the way we raged. *By Glen Helfand*

Bill Owens has an unerring, compassionate eye when it comes to middle-class America. He made an indelible mark on popular culture and photo history with his 1972 project, *Suburbia*. In book form (Simon and Schuster, reissued by Fotofolio in 1999), it's a testament to Tupperware parties, garage sales, prefab sod lawns, banana-seat bikes, rumpus rooms, and wet bars. While the period-fashion indicators — feathered hair, dried-flower arrangements, aviator glasses, and headbands — and split-level architectural styles may imbue Owens's pictures with an irresistible layer of kitsch, what makes them classics is the way he captures his subjects with such truthfulness, and sometimes even dignity. He followed with two other, now out-of-print books, *Our Kind of People: American Groups and Rituals*, in 1975, and *Working (I Do It for the Money)*, published in 1977. These pictures put him in a category of major U.S. photographers such as Lewis Baltz, Robert Adams, and Stephen Shore. Then he disappeared from the art world. More on that later.

Almost 30 years later, Owens is back with a new volume, *Leisure* (Fotofolio), a collection of pictures from the same era, this time focusing on a specific aspect of suburban life, that is, playtime. The photographs, some of which are on view at the Robert Koch Gallery, show us the lifestyle rewards for all the commuter mileage Dad put on the Pinto and the isolated ennui Mom and the kids endured in the tract house. Owens depicts suburbanites, most from Livermore, heading off on a family trip with their powerboat, playing volleyball with the neighbors, do-si-doing at square dances, shopping at swap meets, and screaming on the sidelines at a Bee Gees concert. The pictures are usually accompanied by revealing captions provided by the subjects: "I'm just killing time" is the inscription beneath a picture of teens in a pinball arcade.

Winkle In Time

"I look at myself as Rip Van Winkle," Owens tells me over the phone from his home in Hayward. "I just had someone give me a scolding when I asked him why my prints don't sell for \$18,000, like William Eggleston's. 'Because you didn't do anything for 20 years,' my friend replied. It set my career back. Well, I'm no longer invisible." Indeed. Besides the San Francisco exhibition, the *Leisure* pictures will



Fly guy: Bill Owens's 1976 photograph "I spent \$100 on the plane kit and 50 hours assembling it. My goal is not to crash it in the first ten minutes" is on exhibit in "Bill Owens: Leisure" at the Robert Koch Gallery.

be in upcoming shows in England, Spain, and Austria.

The *Leisure* images are intoxicating in the way that they mix nostalgia with a knowing hindsight and the idea of a culture about to lose its innocence. Owens was a photojournalist witness to the notorious 1969 Rolling Stones concert at Altamont, where Hells Angels were implicated in killing a man. The photographs are pre-AIDS, pre-recovery culture, pre-political correctness (the suburban scenes are notably not multicultural, despite the images of karate and Chinese cooking classes).

On the back cover of *Leisure*, Owens writes that the project was "like being a National Geographic photographer with the assignment of photographing my own world." The approach lent the pictures a kind of bemusement rather than a sneer. "I'm sensitive to the cheap shot; I don't pander," he stresses over the phone.

"I am socially concerned. I want to see a just society," he admits, adding that he was raised a Quaker. He finds it difficult to stay off political topics. "The Republicans aren't making a better society. Let's start working on basic things: let's legalize marijuana and make a billion on taxes to help pay for health care."

Owens, who at 66 has a hearty eccentric manner, is also quick to point out that he hasn't been twid-

dling his thumbs since the early 1980s. "Back then, I was making images about our society. But I was not interested in being a starving artist. I had to get a job."

Mind you, his career choice was one with independent spirit: in 1983, he founded Buffalo Bill's Brewery in Hayward, the first microbrewery pub in the country, and published *American Brewer* magazine. "I'm one of the most famous people in that industry," he flatly boasts. He's currently heavily involved with the microbrew equivalent of distilleries (go to www.distilling.com).

'The crap we eat'

It's not surprising that Owens is a foodie. While many of the *Leisure* pictures, he says, were shot with a

formidable 8-by-10 camera — "I wanted to do the hardest thing you could do, capture the Decisive Moment like Cartier-Bresson" — these days he's using a faster, less cumbersome digital camera to document the contemporary American diet, in still images he's putting into book form and in short digital movies. He also distributes his recent pictures online: "If you want to get whacked-out jpegs, get on my e-mail list," he offers (go to www.billowens.com).

The new images, he says, "are about the crap we eat, not *Gourmet* magazine. We eat poorly. Corn syrup is what makes us fat. You're better off with regular sugar." He digresses on a lengthy tirade about poor nutrition that suggests there's more social criticism in his earlier work than meets the eye.

And as mentioned earlier, his eyes are wide open. When asked about his current impressions of suburbia, he replies trenchantly, "I don't think suburbia has changed one bit. Now people just have 60-inch TVs." ♦

'Bill Owens: Leisure' runs March 3–April 30, Tues.–Sat., 10:30 a.m.–5:30 p.m., Robert Koch Gallery, fifth fl., 49 Geary, S.F. A reception for the artist and a book signing take place Thurs/3, 5:30–7:30 p.m., Robert Koch Gallery. (415) 421-0122.



The aviators: Photographer Bill Owens has it made in the shade in 1976.

1. Booty-dancehall insurgency, Arrow Bar
2. Un-"embedded" journalist Dahr Jamail's presentation on the war in Iraq, New College of California
3. Rapture Letters (www.raptureletters.com)
4. Les Georges Leningrad, Nedelle, and Residual Echoes at Noise Pop
5. The opening of garage sale season

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|--------------|---|
| 11:30 am | Lucumi Blessing, Fine Arts Gallery |
| 12:00 noon | Exhibition Opening: <i>AfroCuba: Works on Paper, 1968-2003</i>
Fine Arts Gallery |
| 12:00 noon | Screening: <i>When the Spirits Dance Mambo</i> (2002, 90 minutes)
August Coppola Theatre
In association with the Caribbean Cultural Center, New York, and presented in partnership with The Mexican Museum, San Francisco |
| 1:30 pm | Cuban Dance Concert: <i>Palenque</i> , Fine Arts Dance Studio |
| 2:00 pm | Video Installation and Live Musical Performance: Julio Cesar Morales and Friends Explore the Legacy of "Mambo King" Pérez Prado
in <i>iQue Rico El Mambo!</i> and <i>Concierto Para El Hombre Foca</i>
Fine Arts Soundstage |
| 2:00 pm | Screening: <i>Mambo</i> (2004, 52 minutes), Story of Pérez Prado, with career highlights and film clips, by Yves Billon. August Coppola Theatre |
| 3:30-5:00 pm | Screening: A pair of historic documentaries on great Cuban musicians of the past; films include <i>We are the Music</i> (1965, 66 minutes), by Rogelio Paris, and <i>We've Got Rhythm</i> (1967, 30 minutes), by Sara Gomez
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In the Army now

Digital diary *Gunner Palace* remixes the war in Iraq. By Susan Gerhard

It's been a few decades since the sitcom soldier and his laugh track parted ways. Gomer Pyle, Colonel Klink, and Corporal Klinger are comfortably composting in the archives as the fires of war-hell burn hotter. In times of actual war, satire (sorry, *Team America: World Police*) has to be carefully rationed. The Mayberry-naïve soldier's been squeezed out in the good-versus-evil master narrative. One day our new soldier archetype is saving Private Lynch on Fox News, the next s/he's molesting another detainee in the pages of the *New York Times*.

Still, it could be argued that the United States is itself a kind of sitcom, one that jumped the shark when it created the policy of preemptive engagement. How else to explain the giant U.S. military truck audiotaped for *Gunner Palace*, a new war documentary, ripping a page from *Apocalypse Now* by broadcasting Wagner's "Ride of the Valkyries" on its supposedly peace-making rounds through newly liberated Iraq?

Filmmaker Michael Tucker spent two months with the 2-3 Field Artillery in Baghdad making his own war movie — and it's peopled with soldiers whose minds were clearly fertilized in the fields

of pop culture. Forget the mock M*A*S*H scenes poolside at the wrecked palace of Uday Hussein. The new Army of this movie is epitomized by a guy named Wilf who's seemingly making his *Real World: Baghdad* debut with a mop-head-bedsheet-sheikh sthick and a Jimi Hendrix-styled "Star Spangled Banner." Tucker remixes the work of Wilf and comrades into a new anthem of Army life in this very weird war — throwing Rummy's cheesy cheerleading on American Forces Radio up next to Islamic calls to prayer, the strange soundtracks of psyops vehicles, and the rapid-fire, impromptu raps the many African American Army "volunteers" offer up for the camera. Spc. Richmond Shaw breaks the fourth wall as he lays it out in verse: "For y'all, this is just a show, but we live in this movie."

For a doc, the setting of *Gunner Palace* is strangely Hollywood backlot, Cecil B. DeMille era. The unit is stationed in Hussein's aforementioned bombed-yet-still-baroque palace, where legend had it that men were fed to lions, and reporters picked through party receipts and STD tests left behind by the high life-lovin' eldest son of Saddam. Now, Uday's pool's been cleaned, a putting green's been set up, and, at one point,

the DJ spins tunes for a party called Gunnerpalooza. Later, we learn, no swimming will be allowed: the pool's become a bombing target.

It's no surprise that gallows humor is the going style among soldiers; some are doubled over, rolling on the ground laughing, as they listen to one describe the new "armor" on their cars: just enough, he says, to slow down the shrapnel so it lodges inside the body instead of passing straight through. But the narrator of the film, whose diary this actually is, gives them away. The velvet-voiced Tucker, who once was a military recruiter, fills in the awkward silences with fatalistic summaries of the days' events. Soldiers scurry in a room chasing a rat as the narrator notes mortars have just dropped a hundred yards away. The filmmaker himself is caught in a hailstorm of bullets early on in his stay. But he's told the death trap he just evaded is now termed "minor combat" — since George W. Bush was deposited on that aircraft carrier to declare the end of "major combat."

Unlike that of blustery war blockbusters, the film's awful suspense is earned. And Tucker makes the high-stakes environment vivid and excruciating. Scanning Baghdad with night-



Which way to Gunnerpalooza, dude? Michael Tucker captures a soldier's private Iraq, as well as, pictured, Spc. Tom Susdorf, in his new documentary, *Gunner Palace*.

vision lights from within military vehicles like it's the underwater world of Jacques Cousteau, he sees gunfire reds glow eerily against dark blue skies. Daytime brings deadly stagnancy, like a sandstorm dusting over the turquoise palace pool. Often, as a scene wraps, Tucker freezes the frame just for that extra existential pause. He's most engaged in filming soldiers doing their jobs — work that includes visiting an orphanage, picking up a glue-sniffing adolescent, wheat-pasting posters to telephone polls, as well as raiding private homes, sometimes based on questionable intelligence, to find bomb builders. One Iraqi man being hog-tied says he's a reporter and his brother is a hospital tech. He's brutally told by

some of those same nice soldiers to "shut up" and soon taken to Abu Ghraib, where I'm sure he still remains.

If it's high contrast to the happy-go-lucky high jinks inside the palace, we all understand that the script for this war has always been noir. In personal interviews with many of the soldiers, Tucker captures them occasionally dropping their game faces, questioning their roles, counting their days. They realize the difference between war, the movie, and war as they're living it. They seem to be desperately hoping that, at some point, we will too. ♦

'Gunner Palace' opens Fri/4 at Bay Area theaters. See *Movie Clock*, in Film listings, for show times.

Time bandit

What's love got to do with *The Jacket*? By Cheryl Eddy

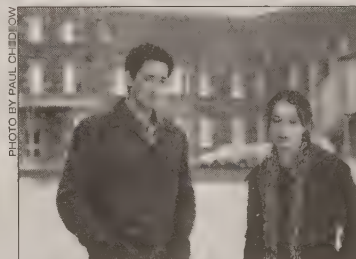
Putty the cinematic lovers whose passion is compromised by the tricky tangles of time travel. It's hard enough just being in a normal relationship, let alone one that transcends laws of physics and common sense. Sometimes, as in *The Terminator*, the complications are outweighed by the urgency of the situation (say, eluding the killing machine hell-bent on eliminating the woman who'll spawn humanity's last hope for survival). In other situations, as in *Somewhere in Time*, the romance runs roughshod over everything else.

Time-travel matchmaking goes another round in *The Jacket*, a welcome sight for anyone still mourning Adrien Brody's unfortunate participation in last year's nightmare-inducing (not a compliment) *The Village*. For the most part, *The Jacket* manages to contain its gooey, cavity-inducing core in layers of gritty confusion, unsettling flashbacks and flash-forwards, and close-ups of Brody's expressively haunted face. Brody plays Jack Starks, a Gulf War veteran whose stint in Iraq came with an unfortunate parting gift: a head wound that may or may not have lasting, extremely mind-fucking effects.

Shades of *Jacob's Ladder*, the *Manchurian Candidate* remake, and anything resembling political commentary dissolve as soon as Jack's military background falls into plot-device mode. After the soldier returns home, he's implicated in a roadside shooting — and his injury scores him a one-way ticket to an insane asylum located somewhere twixt *Twelve Monkeys* (but sadly, not *La Jetée*) and *One Flew over the Cuckoo's Nest*. There grizzled Dr. Becker (Kris Kristofferson), who suspects Jack may not actually be Starks-raving mad, taps the new patient as a test case in his unconventional brand of therapy.

Here's where the titular garment — a strait-jacket, and a gnarly one at that — comes into play, as Jack is strapped in, doped up, and slammed into an empty morgue drawer. Once inside, he has visions of the future, which include a hard-drinking waitress named Jackie (Keira Knightley, sporting a work-in-progress American accent) who just might have played a key role in his murky, postwar but pre-hospital past.

As the jacket sessions intensify, so do Jack's interactions with Jackie (hey, wait a second: Jack, Jackie, jacket. Whooooa!). When they're together in the year 2007, everything seems absolutely real



Déjà voodoo: Jack (Adrien Brody) and Jackie (Keira Knightley) meet across the space-time continuum in *The Jacket*.

and far preferable to the concurrent events taking place in a dirty prison hospital circa 1992. When Jack's questioned about the treatments, he growls, "They're making me feel like a different person!" And since he'd prefer to be that person in 2007 than himself in 1992, he deliberately misbehaves so he can get shoved into the drawer and get back to the future (the power of love, as they say, is a curious thing).

British director and artist John Maybury has "edgy" written all over his resumé, which includes the 1998 Francis Bacon biopic *Love Is the Devil*. He has also directed a string of music videos — likely establishing connections that lured Brian Eno to compose *The Jacket*'s score. Maybury's way with visuals spackles many of the holes in Massy Tadjedin's script, as he slithers through Jack's troubled brain and mirrors Jack's man-without-a-

past-or-future blankness with barren, snowy landscapes. He's also helped by having frequent David Lynch cinematographer Peter Deming (*Lost Highway*, *Mulholland Drive*) behind the camera.

But all the visual zip in the world can't conceal what an ultimately ho-hum story this is. Half the fun of time-travel movies (even ones that take themselves as seriously as *The Jacket* does) is picking up on anachronisms between the time periods, but Jack doesn't give a crap about anything in 2007 except hunting down the people he knew back in 1992. Sure, he's on a tight schedule, but you'd think he'd at least be a little bit curious. The Jackie character is similarly unrealistic, too conveniently available to help Jack with his metaphysical detective work and too quick to begin passionately sighing, "Come back to me, Jack!" when he slips out of her reality.

One explanation for this suspiciously perfect future would be that Jack is simply imagining the whole damn thing — but there's the precious little room for ambiguity once Jack begins bringing back facts from 2007. And despite an intriguing medical-science fiction premise, *The Jacket* is most interested in being about a seemingly fated love affair. Too bad — amid all the war-is-hell recollections, morgue-drawer freak-outs, sinister mise-en-scène, and where-is-my-mind? life explorations — the Jack-Jackie relationship feels more like a subplot, a rather low-stakes wrinkle in time. ♦

'The Jacket' opens Fri/4 at Bay Area theaters. See *Movie Clock*, in Film listings, for show times.

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Tennessee Williams has lately managed a very respectable output of posthumous Bay Area premieres. First there was the 1999 world premiere of *Spring Storm*, then 2003's debut of *Fugitive Kind* (both courtesy of Marin Theatre Company). Now Theatre Rhinoceros unveils the West Coast premiere of *Not about Nightingales*.

The story comes from press accounts of a major torture scandal at a Philadelphia County penitentiary, where inmates on a hunger strike were locked in a steam-heated room (an intentional torture chamber known as a "Klondike") and cooked alive. In the ensuing cover-up, blame fell on two guards, on what sounds like the still-popular "bad apples" principal, despite the investigator's belief that higher-ups were the real instigators.

and sadistic warden; Butch (a full-throated, full-throttle David Bicha), the prison's resident alpha male, backs himself and his fellows into a battle of wills with the warden, leading a doomed hunger strike against prison food; the warden's attractive new secretary (Cheree A. Sager) realizes what she'll do to keep her job in the middle of the Depression; and so on. Multiple lines of relation crisscross between the principal characters, as power and frustration alternate along unpredictable currents of sex and violence.

Meanwhile, Dave Robertson's lighting design carves out individual mental landscapes from the cramped confinement of the prison, and David Mahr's sound design creates the melancholy suggestion of life beyond the walls of the water-bound prison, including the mocking gaiety of a

'Not about Nightingales' runs through March 13. Wed.-Sat., 8 p.m.; Sun., 3 and 7 p.m., Theatre Rhinoceros, 2926 16th St., S.F. Call for price. (415) 861-5079, www.therhino.org.

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dance

Hot in here

The topic of global warming finds its footing at ODC Dance.

By Rita Felciano

The Kyoto Protocol took effect Feb. 16. On March 3, ODC Dance presents the world premiere of Brenda Way's *On a Train Heading South*, a full-company piece that looks at global warming, as part of "Dancing Downtown," its 34th annual spring season. The timing may be coincidental, but choreographing a piece about such an enormous and involved topic—even if it is in the news—is, to say the least, extraordinary.

Translating concepts and issues into dance is a notoriously treacherous endeavor. The body resists the subtleties of abstraction and reason but is admirably suited to delve into the morass of human relationships. You may be able to choreograph the complicated emotions between, say, two very different women, but as Balanchine pointed out, you cannot dance the concept of a mother-in-law. So Way, an experienced dance maker, knew what she was getting herself into. Yet, she says, "global warming is the central issue of our time, so I thought it was worth the risk of failing."

The immediate impetus for *Train* came from composer Jack Perla, a longtime environmentalist. Working with him for the first time, Way was intrigued by his proposal to tackle global warming, and, as she explains, "with a new collaborator, you always try to find a point of convergence." Yet she was not convinced the project was doable. What got her going were an image and a character.

The image was that of a huge block of ice melting onstage. Underneath were performers who never acknowledged the meltdown. "It didn't feel much like story, more like a circumstance, but that was something I thought could work with this," she says.

Three weeks before the performance, Way still hadn't figured out exactly how she would keep the dancers from slipping onstage, producing a disaster of a different sort. "We'll do it when we get into the theater," she confidently predicted. It wouldn't be the first time risky stage business entered into Way's choreography. In 2001's *Crash*, she positioned a pole sitter high above the dancing, driving the audience nuts with anxious anticipation.

The second key that opened a door into the work was the figure of the female outsider. In Greek mythology, Apollo awarded the gift of prophecy to Trojan princess Cassandra, but when



Southern discomfort: Daniel Santos and Yukie Fujimoto ignore the elephant in the room called global warming in Brenda Way's *On a Train Heading South*.

she refused to sleep with him, he put a curse on her so that, though she could foretell the future, her predictions would fall on deaf ears. Cassandra repeatedly tried to warn her fellow citizens about the oncoming Greek warriors, but as Brad Pitt can attest, the Trojans were wiped out. The analogy to the scientists who for years have predicted the effects of global warming is clear. For Way, the Cassandra character also embodies the kind of conflicts—both internal and external—that create theatrical tension, something Way decided she could translate into movement. Cassandra also struck a sympathetic chord as a kindred sister to the women once defined as "hysterics" by male physicians—figures whose shadowy presence haunted Way's *Spectral Evidence* four years ago.

With a topic as portentous as global warming, *Train* proved to be highly physical, at times exuberant, and always passionate at a preview for a packed audience at "Unplugged" (ODC's popular works-in-progress performances) in January. Most intriguing, in addition to the Cassandra who literally seemed to slip out of her senses, was *Train*'s sense of humor. Way may be outraged at what she calls "our sense of entitlement, which makes us think that we have the right to all the resources and keeps us from developing a deep sense of global well-being," but given the urgency of so many issues, global and local, there is also something hilarious and patently absurd about a citizenry

that passes laws against, for instance, wearing baggy pants.

At *Train*'s center—at least while the work was still in progress—Way placed a riotous parade. It was a fast-moving fools' procession concerning what she calls "weapons of mass distraction." They were the blown-up, irrelevant news stories that keep a complacent populace from focusing on real issues, like poverty and injustice. Like participants in a mad carnival, figures danced while Rome burned and Cassandra went mad.

ODC Dance's spring season includes three other premieres. In *Something about a Nightingale*, Way looks at the how, why, and what of inspiration. The Tin Hat Trio provide the music.

Co-artistic director KT Nelson also shows two new works. She describes *Lost at Sea* as "an effort to ride the waves of uncertainty and the temporary moments of repose." The duet *Shenanigans* is set to music by Darius Milhaud and features the magnificent ODC dancers Private Freeman and Anne Zivolich. ♦

"Dancing Downtown" runs through March 20. Program one: Thurs/3, 7 p.m.; Fri/4-Sat/5 and March 18, 8 p.m.; March 20, 2 p.m. Program two: March 11, 12, 17, and 19, 8 p.m. Program three: March 12, 2 p.m.; March 17, noon. Yerba Buena Center Theater, 700 Howard, S.F. \$15-\$75. (415) 978-2787, www.odctheater.org.

This punk's not dead

The continuing saga of Bruce Lose/Loose, survivor of S.F.'s genius, not-quite-generic Flipper. *By Will York*

PHOTO COURTESY OF WILL YORK

ALBUM GENERIC FLIPPER



Bent: Bruce Lose, a.k.a. Bruce Loose, was in action during a practice session last summer; inset, the debut that inspired millions of punk smart-asses.

I've committed suicide twice so far," Bruce Loose joked over the telephone from his home in Mendocino County last spring. "But judging by the fact that I'm not dead — and judging by the way I tried to do it, I should be — then I'm not supposed to be dead."

A lot of people probably think Loose is dead, which is not a far-fetched assumption. The artist formerly known as Bruce Lose

and born Bruce Calderwood (he changed his name from Lose to Loose because he wanted to be less negative) was a fixture in San Francisco rock music during the '80s — the most outspoken member of one of the Bay Area's most infamous bands, the legendary Flipper. He finally left Flipper in 1996 and has scarcely been heard from since. "I moved up here and decided that I was gonna stay up here and heal and live a quieter life," he explained. "'Cause the city was literally killing me."

Loose lived hard for a long time and may have gotten out of the city — and the group — just in time. Forget about Paul Shaffer and company — in their heyday, Flipper were the world's most dangerous band, and they left a trail of wreckage to prove it. There were the drug-related deaths of three band members: legendary bassist-vocalist Will Shatter in 1987, early vocalist Ricky Williams in 1991, and Shatter's replacement, John Dougherty, in 1997. Then there was the hasty, fine-print contract they signed with Rick Rubin's Def American in the early '90s, giving up control of their catalog and burning their biggest supporter, Subterranean Records boss Steve Tupper, in the process. The ill-advised reunion album, *American Graffiti* (Warner Bros., 1993), and ensuing disastrous tour almost put the nail in Flipper's coffin — or at least should have.

Now the band's major recordings are out of print, while Loose and the other surviving members are still trying to figure out how to salvage what's left of the tarnished Flipper legacy. Who knows? Maybe all this fallout is the product of some sort of bad West Coast punk voodoo, the same stuff that caused Minuteman D. Boon's fatal car wreck, the Dead Kennedys' disgraceful legal battles, and SST's bankruptcy. More likely, it's just a side effect of Flipper's crazy, chaotic music, which mirrored the way the band lived their lives.

Formula nona

Setting aside the gory details of their offstage lives, it's the awesome, inspiring music Flipper made onstage that people should remember. It was an unlikely formula: frontmen Loose and Shatter taking turns on vocals and bass, anchored by Steve DePace's steady, almost oblivious drumming and topped off by Ted Falconi's howling noise guitar. Vietnam vet Falconi played like he was tuning in to alien transmissions through a steel plate in his head.

Loose and Shatter ground out repetitive, distortion-wrecked bass riffs that seemed to hit all the wrong notes on the scale — and this was the lead instrument. They were never in tune. On paper, it doesn't make much sense, but in Flipper's hands, it all came together in a magical sort of mess that transcended the sum of its parts.

"I don't want to rub it in, but if you missed Flipper, you really missed something good," said Joe Pop-O-Pie, whose band the Pop-O-Pies opened for Flipper several times between 1982 and 1984. His comment sums up the basic Bay Area underground-rock old-timer sentiment regarding Flipper: they were *the* San Francisco band during the early '80s. Not only that, but if you weren't there, you'll never get the full Flipper experience.

"You get a really one-dimensional representation [from the recordings], or maybe even two-dimensional," agreed Tupper, whose now dormant Subterranean label remains synonymous with Flipper. "But the whole thing? No. Because it fit into the whole social and cultural scene at the time, and without that kind of background, I think you're only going to get a very two-dimensional, at best, picture of what was going on."

Even so, Flipper's 1981 debut album, *Generic* (Subterranean/Def American), is one of the all-time classic American punk records, which has to count for something. It's a masterpiece of apparent haphazardness that reveals its street-wise intelligence the more you listen to it. Most critics single out the runaway seven-minute closer "Sex Bomb" — which contains a total of seven words sung over and over — as the album's definitive moment, but the album is full of amazing songs, including some of the most poetic rock lyrics since Bob Dylan's. "Ever wish the human race didn't exist / Then realize you're one too?" Loose sings on "Ever," only to answer his own question a couple of lines later: "I have / So what?"

Flipper's blend of fatalistic realism and sarcastic humor was unique. "It was like good-times music for people that were naturally just absolutely pessimistic," explained Gregg Turkington, a longtime Flipper fan who went on to work for Subterranean and become friends with Shatter. "It would give you some real hope and inspiration while still staying true to that sort of negative viewpoint about things."

Thorn in hardcore's side

Flipper acquired a rabid, dedicated following and inspired critical praise from well beyond the Bay Area, but also irritated plenty of others who either didn't get the joke or didn't realize how serious the band were about it. "Sometimes it seemed like they would go out of their way to try and annoy an audience," Tupper admitted. A necessary antidote to the increasingly dogmatic hardcore punk scene that was developing in the early '80s, they challenged this audience in every way possible — right down to the very existence of their

Continued on page 42



Lose/Loose

From page 41

unfashionably slow, sludgy music.

"Basically, people that were really the oddballs and that never really fit in would go for Flipper," said Turkington, explaining the band's contrarian appeal. "And the people that gravitated toward punk rock because they liked torn jeans and Mohawks — those are the people who would not like Flipper. I think Flipper was hip to this trend. That's why they were such a thorn in the side of this whole [hardcore punk] crowd."

Flipper weren't the only band challenging the onset of punk dogma in those days. Their peak years came during what has to be considered the golden age of independent rock music in the United States, a time when fellow visionaries like the Minutemen, Black Flag, Hüsker Dü, and the Meat Puppets were exploding punk's boundaries in every direction. "There was a real sense of urgency!" Loose exclaimed, remembering the era. "We saw a society that was going to hell. And we were either going to drag it all the way to hell, or drag it up out of hell."

Sadly, it was the bands themselves who were ultimately dragged down, each of them meeting an end that was, at best, mildly tragic, and at worst — well, just look at what happened to Flipper. Setting aside conspiracy theories about cocaine money-laundering rock clubs, behind-the-scenes major-label schemes, and other attempted explanations for the dark times that struck in the late '80s, the sage-like Tupper tried to put things in perspective: "Here you're talking about basically culture and the way it ebbs and flows. If you look back through history, this kind of thing has happened about every 10 years. You had the punk thing in the late '70s, the hippies in the '60s, and before that you had the beats, you had the swing era. And you can just trace it all the way back, about every decade or so — music, art, and politics, all rolled up into one big explosion that happens every once in a while. And they don't last forever."

They sure don't. In true Flipper-esque fashion, though, Loose is remarkably realistic and unromantic about the past these days. Certainly, the self-confessed "loudmouth" has been humbled over the years, but he doesn't second-guess himself. As he once sang, "The game's got a price."

"Living a different kind of life, would my music have been the same?" he asked rhetorically. "No, of

course not.... For me, it was pertinent to be on the edge. Otherwise, I didn't feel alive enough. It was a balancing game. It was a challenge to see how long you could live on the edge without dying. Actually, quite a few of us made it through. A lot of us didn't."

Pain and spirit

Luckily, he hasn't lost his sense of humor, either. He has some hilarious stories, and it's a joy to hear his voice perk up when he tells them. For example, there was the time he crawled under the stage at a Dead Kennedys show and yelled through a hidden, plugged-in microphone, "I might be 'too drunk to fuck,' but I can sure lick some pussy!" He also mentioned a scrapped plan to issue a still-unreleased studio album from the mid-'80s under the title *Flipper's Greatest Misses*, with artwork depicting a dartboard decorated by errantly thrown syringes instead of darts. "Will would have thought it was hilarious," he maintained.

He's not completely callous, though. "I miss Will, even though the last few years were kind of tough between us. We made a damn good team. There were so many times when Will and I would be on opposite ends of the city, and I know we were both in mental connection, in creative mode. We'd come into rehearsal that week, and he's got two bass lines and one set of lyrics, and I've got one bass line and two sets of lyrics, and they all fit together," he said, laughing. "It was magic."

He had fewer nice things to say about his other bandmates when we spoke again last summer, although

album, and moving forward with plans to put out some additional live material, with perhaps Turkington's help. There's other business too, like the recent string of tribute-album appearances DePace and Falconi made using the Flipper name, including — brace yourselves — *A Tribute to NOFX and A Punk Tribute to Weezer* (both on Cleopatra Records).

Happily, Loose and company recently have made diplomatic breakthroughs. Last week they met in person for the first time in years to discuss business, with the help of some intermediaries. In an e-mail sent Feb. 26, Loose reported, "So to my surprise the Flipper meet went very well. No fights, apologies where [sic] made by all parties, and we are back on the same page."

Otherwise, Loose is on sabbatical these days, living with family in Mendocino County and trying to recover from the debilitating lower back pain that's plagued him for the past decade. Although playing the bass is out of the question at this stage for medical reasons, he has gotten back into making music with a Flipper-like feel and instrumentation over the past few years, toying around with electronic music software on his computer and trying to get another live band ready to perform. He did a one-off show at 924 Gilman in 2002 with a band he dubbed Not Flipper and has gotten another Not lineup together with Mia Levin on bass and Rachel Thoele on drums — both formerly of Flipper contemporaries Frightwig — and Weasel Contingent's Bill

Burgess on guitar. However, their plans got put on hold last fall when Loose's back pain suddenly worsened again.

Certainly, meeting him in person for the first time last August — with nothing to go on but 20-year-old photos and video footage — was a bit of a shock. The gray-haired Loose, who now wears glasses and walks with a cane, scarcely resembles the virile young man who was on top of the world in those old Flipper documents. He still sounds good, though, and as the band warmed up with some of his old songs at a rehearsal, it was clear he hasn't lost his old intensity, even if his voice is a little rougher.

Levin thinks Loose is doing the best he has in years. "I think he's in a lot of pain," she admitted, "but I think his spirit's in the right place, and I think his heart's in the right place. And Bruce still has the right idea, which is, 'Wake up and think for yourself! Don't swallow what they tell you.' It's funny, because in 1980 we thought, 'Oh man, this is fucked-up.' But comparatively, it's way more fucked-up now. And so I think it's really timely for Bruce to come out and say what he has to say." ♦



Positive punk: Bruce Loose was on the loose in San Francisco last summer.

PHOTO COURTESY OF WILL YORK

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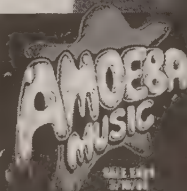
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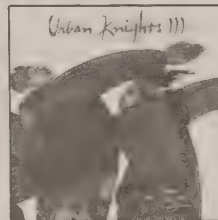


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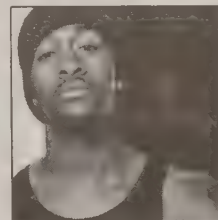
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Spidey powers

More than a decade since their demise and still growing in reputation, Slint remain dark, pretty, and inaccessible. *By George Chen*

In the wave of recent reunions of what have been declared "seminal" alt-rock bands of the 1980s and '90s, the announcement of Slint's return is something of a surprise. There was never public animosity between key players as there was with the Pixies, but there was also way less mass interest in Slint than in the Pixies, who had some MTV and alt-radio play. I discovered Slint in the early '90s, post-breakup, a band spoken of by other musicians I knew, almost urban legends barring the physical evidence of their three records. Not the sort of legacy that generates the sentimentality inherent in rock reunions, and yet ...

I haven't been of the mind to put on Slint's albums lately, not because I've outgrown them, but because they're already embedded in my head. When I do put them on, it's not difficult to remember what felt important about the music the first time I heard it. My first exposure was *Tweez* (originally self-released on Jennifer Hartman Records and Tapes and later pressed by Touch and Go), which starts with Brian McMahan complaining to Steve Albini about his headphones malfunctioning. The intensely trebly guitars and flatulent bass sound were new, and the creepy and purposeful vocals, spoken more than sung, were eerie. They fit in with the emo upsurges of Fugazi, for example, but their ambiguity led to a lot wider interpretation. For a long time, the lyrics "tweezer fetish" would pop into my head and give me chills — McMahan sounded clinical, sort of like a postmortem medical examiner. I don't even know if I actually liked the sort of jazz-metal vibe coming out of these boys, a shimmery tone that was pretty if somehow off-kilter. Maybe it didn't fit my idea of what was cool at the time, but what did I know? *Tweez* was recorded in 1987, and I didn't hear it until about five years later.

PHOTO BY SEBASTIAN WYNARSKI



New slant on Slint: From left, Britt Walford, Brian McMahan, and David Pajo have picked up the pieces and practiced like crazy, and they're ready to tour as Slint for the (possibly) last time.

No escape

Rather than serving as a "gateway" to an expansive musical horizon, the Slint family tree seems to turn back constantly on itself, creating an "all roads lead to Louisville" effect. Before Slint, there were Squirrel Bait, a mid-'80s melodic hardcore group that included the teenage McMahan and David Grubbs on guitars, the young Britt Walford on drums, and a whelp of a lad, Pete Searcy, on vocals. The two Squirrel Bait records originally came out on Homestead but were reissued on CD in the '90s via Grubbs's Drag City reissue imprint, Dexter's Cigar. Grubbs went on to form Bastro and Gastr del Sol and to continue playing solo, while McMahan began Slint with Walford, Ethan Buckler on bass, and David Pajo on guitar. A lot of other familiar Louisville, Ky., names pop up when you look at all those liner notes: Will Oldham took the photo of the band immersed in water for the cover of their second album, 1991's *Spiderland*. One Slint legend involves the

band's request for a female vocalist on the inside sleeve of *Spiderland*; supposedly PJ Harvey was one of the people who wrote in about the position.

Spiderland is considered the band's best work and has been creeping upward in importance as far as its influence on other music. Gone are most of *Tweez*'s metatextual distractions of calling attention to the recording process itself; also, much of the chugga-chugga bombast is replaced by very clean guitar lines and a warmer bass tone. Some of this could be pinned on the change from Albini to Brian Paulson as engineer, or Buckler's replacement on bass by Todd Brashear, but it's also because the band feel more emotionally invested, comfortable in going against the entire Touch and Go grain by making a slow-tempo, pretty record. The "warmth" is still relatively chilly, and *Spiderland* might only be perceived as a lushly extravagant record in comparison to the abruptness of *Tweez*. As the opening track, "Breadcrumb Trail," exhibits,

the quiet, pretty parts are a stark contrast to the explosive harmonica-sounding guitar parts, while McMahan deadpans the tale of some run-in with a carnival fortune-teller. The closer, "Good Morning, Captain," would end up on the *Kids* soundtrack, which may have added to many listeners' late discovery of the group.

American gothic

An odd link in the chain is an instrumental 10-inch record Touch and Go released long after the fact, in 1994. The two-song untitled EP, whose cover features an overhead view of a body with a gaping belly wound, ends with an extended jam off *Tweez*'s "Rhoda," which is still chilling — a tight, propulsive blast of harmonics that ends up in plane-leveling washes of feedback. To me, this is maybe the most epic and the least revealing Slint recording, since there's no release information and only this jarring, violent image.

After the band's dissolution,

Young god

A brief encounter with Slint's David Pajo.
By Kimberly Chun

Simply and stupidly put, David Pajo is a monster of indie rock. OK, other members of Slint have played in Jimmy Eat World and the Breeders, but Pajo has probably been the most consistently active over the years, performing in Tortoise, Zwan, the For Carnation (with fellow Slint-ster Brian McMahan), and as Papa M/Aerial M. Who knew? Slint's members were so young that they named their songs after their families and pets (the band got their name from drummer Britt Walford's goldfish, according to *Punk Planet*).

I take a ridiculous amount of pride in the fact that I know how to pronounce "Louisville" (Loo-uh-ville) like a native — and that the pleasant and laid-back Pajo noticed. I spoke to Pajo briefly about a year and a half ago while he was touring as Papa M.

Bay Guardian: What do you think of the Slint records now?

David Pajo: I listened to *Spiderland* last year for the first time in a really long time, and, uh, there are a lot of problems I used to have with it that weren't there anymore — or didn't bother me anymore. Little nitpicky things. Like, I always heard where I could have played something better.

I think, definitely for the environment that we grew up in and for the time period, it was something really amazing, you know. In Louisville, Ky., to be doing that ... We started in 1986, making this weird music back then. I don't know, it seems more remarkable to me now than it did maybe, like, five years ago.

BG: So many records have come out since that have been inspired by the band and *Spiderland*.

DP: Yeah. The best thing about it for me, to be honest, is that it reminds me of that time period. We were basically teenagers. I think it appeals to a lot of people who are in that sort of vulnerable emotional space because that's definitely where we all were at that time. I think it's good that the message is still clear from that record.

But most of all I just like it because it reminds me of that time — all my friends there. Louisville was *really* exciting at that time. Squirrel Bait had just broken up, and [original Slint bassist Ethan Buckler's] King Kong was there. And Will [Oldham] was starting to make music, but I guess that was right after Slint. There were so many active, really cool people. We didn't know anybody else that had the same interests as us, so I felt like we were all just really close, excited by being alive.

BG: You've been involved in so many interesting bands and projects — why do you think people come to you?

DP: I don't know what I add. I think I'm easy to work with, collaborate with, and I'm pretty responsible. And I put everything into whatever I'm doing. It's not like I jump around and stuff. All my focus is on what I'm doing. I think I realize the importance of what I'm doing or what someone else is doing. Maybe it's even, like, an attitude. I definitely have philosophies — about eating or walking.

BG: What are you listening to?

DP: Today I did a lot of driving by myself while everybody was asleep, and I listened to maybe two cassettes in an eight-hour time span. And the first one I just listened to, just out of curiosity and in terms of songcraft and production. And the second one I listened to where I didn't think about any of that stuff, and it was purely just an emotional reaction to it. They were both truck-stop cassettes. The first one was Bing Crosby, and the second one was Don Williams. I was just curious about the Bing Crosby. It was something really weird, something really specific. I didn't recognize any of the songs on it. A lot of times that sort of stuff I listen to just out of curiosity and wondering what the appeal of it was at the time and, you know, just trying to think of it in a historical way, but then, uh, the Don Williams, I was, like, already sold on. [Laughs.]

BG: What do you do when you're not touring?

DP: I'm pretty withdrawn. I don't think it's a bad thing, but I'm not as extreme as some of my friends who'll literally get other people to go get cigarettes for them so they don't have to leave the house. But if I had that power, I'd definitely do that! [Laughs.] ♦

Continued on page 46

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Backseat Bettye: Soul vocalist Bettye Swann took it nice and easy on record, interpreting R&B, country, rock, and pop her own way, but life's ride was bumpier.

insinuatingly as she has worked her way onto my player.

Bettye Swann doesn't include "Make Me" and "Victim," and absent are her earliest Money singles, like 1964's "Don't Wait Too Long," as well as later Philly soul singles, like 1974's "The Boy Next Door," though the disc does boast the 1968 single "Don't Touch Me" and Swann's tumescent, romantic 1969 take on the '50s standard "Little Things Mean a Lot" — which has you audibly gulping for air along with Swann, who takes it slow and sensual like early Aaron Neville while good-old-boy producer Wayne Shuler's usually nicely restrained arrangements of brass and piano simmer down to a dead silence. Rather, in spite of the presence of sprightly Swann originals like "(My Heart Is) Closed for the Season," "I'm Lonely for You," and "Don't Let It Happen to Us" (notable for her feather-light approach and the songs' never-effortful bounce), Bettye Swann is a testament to the laid-back strength of her interpretive abilities, particularly when it comes to country, rock, and pop.

Never overwrought, loath to overplay a lyric, and rarely too out of hand, Swann has a way of singing slightly behind the beat on these covers that's as relaxed, leisurely, and confidently contained as a slow, humid cruise in a muscle car through a moss-slung, familiar neighborhood, with Swann gracefully sliding into the back end of a groove like it's a leather bucket seat. The desperation, excess, and melismata maintained by other vocalists have evaporated in the low heat, as has the cool swing of Dusty Springfield and the higher-power intensity of Aretha. Though Swann and Shuler seem to prefer upbeat arrangements, it's almost as if the vocalist can take or leave these songs, this life, this game, even as she quietly puts her own imprint on other songwriters' numbers, like Otis Redding's "Chained and Bound," the Bee Gees' "Words," "Today I Started Loving You Again" (with a lovely, down-low delivery by Swann amid strident brass-a-go-go action), and Tammy Wynette and Billy

Sherrill's "Stand by Your Man" (more lame horn blare, like bad traffic, as Swann punches in between the beats). The final three songs — Chip Taylor's "Angel in the Morning," Classics IV's "Traces," and especially Tony Joe White's rural interracial harmony idyll "Willie and Laura Mae Jones" — nail it for me every time, sending me into a curiosity spiral about what became of the woman hidden in these subdued grooves.

As Swann told Tooher, "I wanted to do any song I was given my way ... the way I felt it." Similarly, when music stopped being fun, she detached herself from that world and moved to Vegas with her husband and manager, George Barton, in the '70s, offering, "It wasn't always 100 percent fun and there were some rough times, really rough times, so I just stopped." Likewise, these songs are a mild, sublime refuge, with Swann taking a dignified higher ground and playing the unifier, rather than divider or destroyer, during those "rough times," whether they came in the form of the discrimination Swann underwent on the road in the South, the scuttled Owens duet, or the everyday struggles of a supremely ladylike soul singer rising above a certain turbulent time and place. ♦

Slint

From page 44

the causes of which I've never delved into, McMahan formed the For Carnation and moved to Los Angeles. Walford was in an early version of the Breeders and formed a punk party band called Evergreen whose sole 1996 LP on Hi-Ball was recently reissued on CD by Temporary Residence. Pajo may be the most high-profile member, joining Tortoise before doing a number of other things, like playing in Aerial M/Papa M and Zwan. For this reunion, it's reported that Todd Cook from Crain and the For Carnation is playing bass.

Part of Slint's appeal to me personally was their total inaccessibility, not in an elitist, art-institutional sense of exclusivity, but rather in the nature of their obscurity and the fact that there was so little known about them in those pre-Internet days. They were a blank slate that has in the passing years grown into a cult, as evidenced by their reunion headlining the All Tomorrow's Parties Festival last month in England and selling out the Great American Music Hall on multiple nights. When I think of Slint, I cannot help but remember being at a party in Berkeley where in one corner, instead of drinking a beer and playing "Stairway to Heaven" on an acoustic guitar, someone was playing "Washer." No, it wasn't me, but I was paying close attention.

The true nature of what Slint were, as open to interpretation as that is, is likely to be in effect if you were lucky enough to score tickets to their mostly sold-out Great American Music Hall shows. It would be uncharacteristic for this branch of indie rock royalty to be high-fiving or smirking knowingly at each other between guitar solos or anything so embarrassing. If they did, though, it would be their right. Reunited to curate and perform at last month's All Tomorrow's Parties music festival in England, Slint decided not to do any interviews for this tour, keeping the sort of obscurantist shroud ever in place. That allegiance to inaccessibility will probably help make this reunion work and maybe even improve on their legacy. ♦

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Swann's way

Easy does it when it comes to disappearing soul sister Bettye Swann.

By Kimberly Chun

A Sunday evening in Las Vegas, well after church — I figure it's a good time to trace the tracks of mysterious 1960s and '70s soul singer Bettye Swann. But after consulting the phone directory, I learn, contrary to the liner notes to the recent *Bettye Swann* compilation (Honest Jons/Astralwerks), that there's only one woman going by Swann's married name, Betty Barton, in the 702. The odds are low, but I try it anyway, and a woman with a grandmotherly voice answers the phone, confirming that she's Betty Barton.

"Uh, you don't happen to be Bettye Swann?" I ask, feeling like a dolt.

"No, I'm Betty Barton."

So, yes, Swann, a.k.a. Barton, born Betty Jean Champion on Oct. 24, 1944, in Shreveport, La., has effectively disappeared into the mire of civilian life. That, for her, includes work with children with "educational problems," according to Tim Tooher, who wrote the liner notes to *Bettye Swann*. Those kids' gain is our loss — though is it a loss if most people don't even know who Swann is?

Listening to *Bettye Swann* seep from my CD clock radio, I study the extra *e* and *n* in her stage name. They're subtle hints of the low-key originality that slips into so many of this underappreciated vocal-

ist's songs, which, as Tooher puts it, "seem like the missing link between Muscle Shoals and Motown," an inviting bridge between soul and country, between black and white worlds. Even as the civil rights era reached its boiling point, sweet-voiced Swann found herself in the middle of a quickly squelched firestorm when the possibility arose of her cutting a duet with Buck Owens of Merle Haggard's "Today I Started Loving You Again" and appearing with Owens on the popular *Hee Haw*. Even two years after Charley Pride appeared on the *Grand Ole Opry*, the possibility of white country star Owens singing a love song with an African American woman, one eager to cover C&W for a black soul audience, was enough to make heads over at Capitol's country division twirl.

Though Swann evidently had her pride, she was no Pride — nor was she a soul queen like Aretha, holding court at awards shows, phoning it in over the years, and reclining on her considerable laurels. Despite hits like 1967's "Make Me Yours," on Money Records, and stirred memories when her 1972 R&B top 20 tune "Victim of a Foolish Heart" (Atlantic) was covered by Joss Stone in 2003, Swann seems to have willed herself off stages and sound systems, turning down interview requests as

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With DJs Xian, Däch, Robert Blaque,
Persophone
8pm-2am. \$10 advance; \$15 door.
gothic, industrial, synthpop, punk.

SAT **Om monthly**
MAR 12
iZ & DiZ, Jenö & Garth, Fluid &
Andrew Kelsey, DJ M3, Sharon Buck
10pm-5am. \$20. deep house. neo-soul.

SUN **Burlesque Birthday**
MAR 13
Blowout! Spectacular
Spectacular's MC Kingfish turns 40!
The Lollies, Roky Roulette, Kitten on
the Keys, Odessa Lil, Rose Pistola,
The Flying Fox, Cigarette, The Vicar of
Liquor, and Live Rock -n- Roll by The
Sort-Outs. DJs Miz Margo, Sage, Nick Smokey
9pm-afterhours. FREE! industrial, gothic.

Upcoming Shows
17 Mar Opio (Record Release)
31 Mar Chocolate Syrup
Wrestling

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every friday
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04 Mar Kaskade, Jay-J,
Brian Salazar

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NOISE • MARCH 2005

No tears

The next stage for the Bay Area's antiheroes of electronic rock, Tuxedomoon.

By Matthew Lake

The catalogs of many important underground bands from the past are best likened to Chinese food and disco: 80 percent of it is better left untouched, but that 20 percent that's good, well, it's really, really fucking good.

Such is the case with San Francisco post-punk pioneers Tuxedomoon. Between 1977 and 1988, Tuxedomoon released a small horde of singles, EPs, and full-lengths, which would be, by and large, forgettable if it weren't for their occasional moments of brilliance.

However, it's their subsequent imprint on countless artists and bands that has earned them particular reverence.

The recent resurgence of music that blends electronic and dance with rock owes as much a debt to bands like 'Moon as it does to that cracked copy of Logic you have stowed away on your laptop.

"We were seen as an intellectual band. A lot of the punks didn't like us," Tuxedomoon vocalist and founding member Winston Tong recently recalled.

"The Sleepers and the Mutants — all these bands in the scene like us were artier, had a more connection-breaking bias."

Emerging as a collective based on Minna Street, Tuxedomoon consisted of Tong, Peter Principle, Blaine L. Reininger, and Steven Brown. One of only a handful of avant-garde art-punk bands to emerge from the Bay Area underground during the mid- and late '70s, Tuxedomoon quickly carved out a niche for themselves, opening for Devo during their first U.S. tour. Whereas the East Coast had DNA and Suicide, the best coast boasted the likes of Tuxedomoon, Chrome, Flipper, Nervous Gender, and Factrix.

Pioneering theatrical, electronic live performances of raw noise and song — held aloft by an arsenal of eclectic instrumentation and visceral imagery — the band's shows were challenged only by the mythos surrounding early Throbbing Gristle performances.

As with most bands of their kind, 'Moon's later years were marked by a continued eccentricity in their sound, which all but castrated the edginess and inspiration of their early recordings. Lineup changes and poorly executed explorations in jazz led to a slow death. Still, a couple of their records, which can be found today, are important — and listenable — testaments to their pivotal, if esoteric, subgenre.

'Joeboy Police R' (1978) The B-side of 'Moon's first 7-inch single is the highly popular and oft-covered song "In the Manner of Speaking."

Tuxedomoon (Time Release, 1979) This self-titled 12-inch EP on San Francisco label Time Release is an absolute must-have. Easily 'Moon's finest moment, Tuxedomoon's four songs are all edgy, synth-heavy gems. Moreover, "No Tears" is pure crack-candy for the ears and the closest thing Tuxedomoon have to an anthem. It's not easy to get but not impossible either.

A Thousand Lives by Picture (Ralph, 1983) The closest thing to a greatest-hits collection you can find, this album boasts nine strong tracks, which balance a coherent pop sensibility with sonic experimentation incorporating a variety of horns, strings, and synths, along with electric guitar, drums, bass, and vocals. The last track, "Crash," is an instrumental that sounds like a blood-splattered car doing 95 mph. ❖

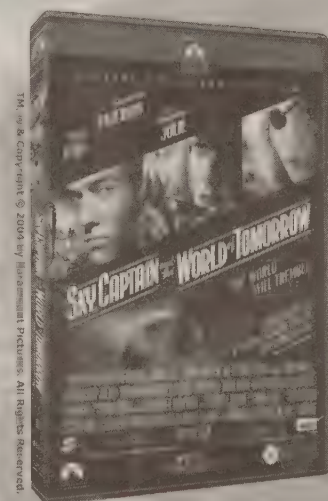
Tuxedomoon perform March 19, 9:30 p.m., Cafe du Nord, 2170 Market, S.F. \$12. (415) 861-5016.



Light and shadow: Tuxedomoon wax, live, again this month.

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Smoosh groove: Everybody loves Seattle's Smoosh.

Highlight of Noise Pop 2005: I've succumbed — to Smoosh, like so many little-boy and -girl peers, Neverland-style Peter-and-Polly-Pan indie rocker fans, dirty old/young oglers, plain ole rock stars, et al.

It's so easy, though. You don't even have to know how old the Seattle duo are (but if you must, vocalist-keyboardist Asya is a dozen years young, and drummer Chloe is about decade along, putting a nice spin to the school-yard insult "What are you, 12?") or what they look like (everyday little-girl cute with long, straight blond hair and an ever-so-slightly eerie mirrorlike resemblance, reminiscent of *The Shining's* ghostly twins). Just close your eyes, pop on their 2004 CD, *She Like Electric* (Pattern 25), and go with their uncanny, one-two combination punch of angsty, suburban white girl soul à la early Kate Bush by way of Tori Amos, and playful, cleaned-up, and stripped-down Fannypack-style hip-hop. What saves them from dreaded "MMMBop" derision (man, remember those rapidly proliferating "Hanson Sucks," "Hanson Bites" sites?) and plops them on bills with Rilo Kiley, Sleater-Kinney, and, at Noise Pop, the similarly instrumented

Mates of State is Smoosh's punky forcefulness, less-than-radio-ready sparseness and raw edges, and all-over-the-place quirks that pair some-what-navel-gazing numbers with funny stuff like "The Quack." Asya has an endearingly off-the-cuff tendency to dispense with enunciation altogether and blur together lyrics, vocables, and perhaps, at this point in her vocabulary, un-articulate-able worries on songs like "About the Picture."

Smoosh's lyrics tend to revolve around those vagued-out feelings, gliding words and phrases like "I'll be fine" and "your day to shine" on Asya's pretty bird trills, though the group's finest moment, the hand-clapping, booty-shaking "Rad," clearly praises soccer teams, happiness, and hip-hoppy-don't-stoppy fun. Nonetheless I play "About the Picture" over and over, trying to make out the lyrics: did that little girl really sing, "It's impossible for me to love"? Unsettling fissures open up between Asya's emotional delivery and sorta-declared lack of feeling, the break between the immediate assumption that she's drawing on life experience followed by the just-as-quick flash that Smoosh are trying out and playing with characters and

Babes in playland

interior lives like so many costumes or musical styles. Is it so hard to believe that love isn't easy — for a preteen, or anyone for that matter — when you have songs on what it is, where it is, how to get it, and how to throw it away everywhere you turn? And maybe you need to be 12 to sing the otherwise unsayable.

It's even more complicated when you open your peepers and watch them live, as they perform at Slim's, thanking the other bands on the bill, including another Seattle band, Aqueduct, who play up their joke (visually disparate fratty guys rap and play indie rock!) much more (annoyingly) than Smoosh. Slight, in ther-mals, they're so small, adorable, and serious — confident and better players than some much older usual suspects — that I can't help but feel, despite the throng of middle-school-age girls around me ... weird watching them. Sure, they've played for their peers at places like Oregon's Rock and Roll Camp for Girls, but I feel vaguely pervy watching them in this context, an adult music venue (the very phrase makes me picture a stripper-laden juke joint). Maybe it's just the fact that many Noise Pop shows tend to have an older, mostly male audience, or maybe it's remembering the Donnas talking about the sometimes sweet, sometimes creepy fellows who'd populate their shows and how they'd have to make sure they had security. Maybe it's the inevitable associations between Smoosh and notions of "purity," "innocence," and "authenticity," and maybe it becomes easier to just dismiss them as some kind of cute joke act: I overhear one probably twenty-something guy tell another, "You have to get Carl to see them, and don't tell him anything about them." Just by being themselves and straddling the children's and, uh, wannabe-children's music scenes, Smoosh's existence triggers questions about kidsploitation — especially in an era of *School of Rock*, the *Kidz Bop* CD series, and the rising wave (and economic might) of children's music

being created by reputable, non-Raffi types like They Might Be Giants and Dan Zanes. Smoosh are so easy to like, but are they likable because they remind us of ourselves — our much more musically skilled selves — at their age, or because they're ably aping indie rock conventions, like a Mini Me, kid-size version of, say, Mates of State?

In any case, you can't diss Smoosh's talent, the genuine enthusiasm of the crowd of seeming neophytes, and even the reaction when I speak at the National College Newspaper Convention later that week and play the collegiate journo crowd *She Like Electric*. An excited and, well, electric buzz races through the room — little kids do rock! — and a longhaired

the night they broke up at Knox Berry Farm. Guess they had a huge fight in the dressing room, and the mics were on, so everyone in the audience could hear them?... Would Bono feel ripped off? Adam of Stockholm, Sweden's Shout Out Louds is a dead ringer for the U2 titan, from the sound of the group's current *Very Loud EP* (Bud Fox/Capitol), which almost gives classic alt-rock a good name.... Shockingly groovy Tucson, Ariz., psych project Galactic Federation of Love land at the Make-Out Room March 2.... What does DMBQ stand for? Totally awesome psycho-garage rock, I hear, listening to their upcoming Estrus album, *The Essential Sounds from the Far East*. The Japanese combo bring



dude runs up to me afterward and tells me his bud back home opens his college radio show with "Rad" every week. Rad, yeah.

21 Grams, more or less On March 5, the sixth annual Sleepless Nights: Gram Parsons Tribute Concert slips into Great American Music Hall with performances by Red Meat, Chuck Prophet and Stephanie Finch, Fairchild, Mike Therieau Band, and others. Therieau amiably told me that he and bandmate Dave Gleason recently played a similar tribute near the Parsons death site at Joshua Tree National Monument. "It was a little disorganized, tons and tons of bands playing," he said, though he dug playing with Flying Burrito Brothers' Chris Ethridge and Sneaky Pete Kleinow and hanging out with song-writer and onetime Bob Dylan sideguy Spooner Oldham and Linda Ronstadt vet Bob Warford. "He was telling all these great stories — like he was in the Everly Brothers band

their unhinged sounds to Hemlock Tavern March 3. If you know what's bad for you — and you have a strong constitution and hearty earplugs — you'll get a taste of that essential noise. ♦

Galactic Federation of Love perform with Rykarda Parasol and Bill Luty Wed/2, Make-Out Room, 3225 22nd St., S.F. Call for time and price. (415) 647-2888.

DMBQ play with Harold Ray Live in Concert and the Appreciation Thurs/3, 10 p.m., Hemlock Tavern, 1131 Polk, S.F. \$7. (415) 923-0923.

Sleepless Nights: Gram Parsons Tribute Concert takes place Sat/5, 9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$10-\$12. (415) 885-0750.

Shout Out Louds play with the Futureheads and High Speed Scene March 10, 8 p.m., Slim's, 333 11th St., S.F. \$11-\$13. (415) 522-0333.

What are you, gossip? E-mail kimberly@sfbg.com.

FROM THE SIDELINES BY SARAH HAN



Calendar

critics'
choices,
listings,
and more

54
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March 2 Wednesday

School ties Did you know that U.S. taxpayers' hard-earned money helps fund the Western Hemisphere Institute for Security Cooperation (formerly known as the School of the Americas), a U.S. Army school whose alumni have been accused of torture and crimes against humanity, while many of this country's public schools are forced to shut down due to lack of funds? School of the Americas Watch presents **'Fighting for Our Schools, Fighting Against Imperialism,'** a panel discussion

that correlates the phenomena of school closures, military power, and the prison-industrial complex. Attendants have the opportunity to hear notable speakers such as 2003 *Bay Guardian* local hero Carlos Mauricio, who was tortured by SOA graduates in El Salvador, as well as Kali Akuno-Williams, Aaron Shuman, and a representative from Youth Together, a community-based organization responding to youth violence and racial conflicts in schools. Proceeds benefit SOA Watch and the "Attica 2 Abu Ghraib" conference. 6-10 p.m., *Oaklandish Gallery*, 411 Second St., Oakl. \$5-\$25 sliding scale. (510) 451-2677, www.oaklandish.org. (Yenie Ra)

March 3 Thursday

Grimm and bear it Once upon a time there was a San Francisco sketch comedy troupe that never, ever slept. **Killing My Lobster** was (and still is) its name, and in between appearances at the S.F. Sketchfest and its own monthly cabarets benefiting the San Francisco Coalition on Homelessness, the group has hatched a golden egg of new material with *Killing My Lobster Kisses a Toad*. Joining the troupe for this show is **Tim Barsky**, noted beatboxer and "battle flutist," who's currently doing double duty with his own just-extended riff on Dante's *Inferno*, *The Bright River*. For *Toad*, Barsky brings the rhythm with his inventive take on live instrumentation, while the Lobsters fracture the frack out of fairy tales with their trademark offbeat humor, raking the dainty likes of Rapunzel, Little Red Riding Hood, and Snow White over the comedy coals. *Through March 13. Opens tonight, 8 p.m. Runs Thurs.-Fri. and March 9, 8 p.m.; Sat.-Sun., 7 p.m. (also Sat., 9 p.m.), Noh Space, 2840 Mariposa, S.F. \$12-\$17. www.killingmylobster.com. The Bright River: through March 16. Wed., 8 p.m., Oakland Metro, 201*

Broadway, Oakl. \$12-\$35. (415) 256-8499, www.inhousicketts.com. (Cheryl Eddy)

Night to remember Brooklyn's dreamy boy trio **Grizzly Bear** square off with San Francisco's own fierce dance-frenzy boy troupe **Hey Willpower!** at the Eagle Tavern, San Francisco's best leather bar-cum-indie music venue. Grizzly Bear's sweet melancholy ballads unfold into epic soundscapes full of obscure noises, whistles, and hand-clapping. Another lo-fi, home-recorded overnight success story, G.B. combine psychedelic avant-garde sounds often compared to Syd Barett's with low crooning that avoids cutesy folk clichés. Hey Willpower!, fronted by former Imperial Teen Will S., will knock you right out of your blissed-out Grizzly Bear-induced trance and get you shaking your limbs all over the dance floor to their virulent strain of synth pop. Grizzly Bear and Hey Willpower!, a weirdly fitting yet bipolar pairing, will have you holding yourself and holding back tears, then getting up and dancing your mess around. Siva and the Yellow Press also play. 9 p.m., *Eagle Tavern, 398 12th St., S.F. \$5. (415) 626-0880. (Eve Ekman)*

8 days a week

March 2-9, 2005



Girls gone wild: East Coast burlesque, comedy, and spoken word ensemble Nice Jewish Girls Gone Bad bring their hit variety show to the Bay Area. See Sun/6.

March 4 Friday

Best foot first For the most part, Charlie Hunter's "right horn man," **John Ellis**, divides his time between mossy New Orleans and messy New York City, but these days he's stepping out on his own with his first nationally distributed release, *One Foot in the Swamp* (Hyena), a disc chock-full of recognizably trad yet effortlessly forward-thinking selections. The gently pulsating "Work in Progress" is marked by moody harmonica, Rhodes, acoustic bass, and drums by Gregoire Maret, Aaron Goldberg, Roland Guerin, and Jason Marsalis, respectively. "Seeing Mice" pushes out further as Ellis and Maret piouette and play off each other amid a miasma of beats. John Scofield sits in on the bayou funk-ified "One for the Kelpers." Expect more of Ellis's sublime balancing act when he ventures out on tour. 10 p.m. *Bruno's, 2389 Mission, S.F. \$7. (415) 648-7701. (Kimberly Chun)*

¡Ay, ska-brón! Ska never really lost its appeal in Latin America, where the scene has developed into an enduring mishmash of hybrid styles ever since bands like Mexico's *Maldita Vencindad* and Argentina's *Fabulosos Cadillacs* trumpeted a modern revival in the mid-'80s. But there's no need to travel south of the border for a stiff shot of Spanish-language rude-boy beats spiked with elements of cumbia and punk rock. Just head over to La Peña Cultural Center tonight for its third annual *Noche de Skatemoc* to taste-test some homegrown versions from right here in California del



Old-school of rock: Breslov Hasidic trio Simply Tsfat play traditional klezmer music for all generations. See Mon/7.

norte. Topping the bill are San Francisco darlings **La Plebe** — back for their first official gig and equipped with a slew of brand-new songs in their tell-tale “punk with horns” tradition, following a months-long respite due to the unfortunate retirement of OG guitarist José “Auggie” Aguilera. Sharing the stage are Viernes 13, a blue-collar Chicano sextet from Southgate who’ve become a staple in the Los Angeles scene, and tried-and-true homies Flojos Nos Visten from the Monterey-Salinas area. Cuff your pants, don your thigh-length key chains, and prepare to skank, Chicano-style. 9 p.m., *La Peña Cultural Center*, 3105 Shattuck, Berk. \$7–\$10. (510) 849-2568. (Camille T. Taiara)

March 5 Saturday

Broken wah Noise connoisseurs **Residual Echoes** ride the tension



Urban sprawl: Brooklyn’s lo-fi psych-folkers Grizzly Bear get you shedding tears with their melancholy ballads. See Thurs/3.

GRIZZLY BEAR PHOTO BY PATRYCE BAK

between flagrantly mocking established rock expectations and taking the genre seriously enough to create new ones. The erratic structures of their songs are ambitious and chaotic but build to cathartic moments of clarity. Following in the vein of their buddies Comets on Fire, Echoes are even more concerned with psychedelic soundcraft and the fever-inducing effects of overdriven everything. After circulating through various incarnations in Santa Cruz, Echoes — headed by Adam Payne — have assembled a solid roster in time for the March 21 release of their self-titled first album on Holy Mountain Records. Named Julian Cope’s album of the month and praised by British fanzine *Ptolemaic Terrascope*, their debut is already well received without having had an official pressing. E-Zee Tiger headline, and Earthless open. 10 p.m., *Hemlock Tavern*, 1131 Polk, S.F. \$6. (415) 923-0923. (Keith Axline)

Feel the dread If you’re up for some reggae tonight, be sure to make your way to StudioZ.tv for **Club Dread’s First Annual Sound Clash**, where top reggae DJs and DJ crews battle it out and ignite the crowd with their body-moving sounds. Clashing heads are Los Angeles’s DJ JFX and Terra X, Oakland’s TNT Soundsystem and Lustre King, and Chicago’s Killa Face Sound. MCs Chris (Goldentouch Magic) and Ivier (Jah Warrior Shelter Hi Fi) also perform, and Shortkut (Triple Threat Crew) and Ashanti Hi-Fi provide warm-up beats for early birds. 9 p.m.–4 a.m., *StudioZ.tv*, 314 11th St., S.F. \$15–\$20. (415) 252-7666. (Sarah Han)

March 6 Sunday

Great matzo balls! Not since your *bubby tantned* in the *shul* has there been a show on the West Coast to make you *pish* yourself so silly. New York invades tonight as the **Nice Jewish Girls Gone Bad** burlesque, comedy, and spoken word ensemble takes the stage along with celebrated rock klezmer band Golem, and the results will surely have your *tallis* in a tizzy. These are real performers, *bubbeleh*, like the kind you might have seen on TV: Goddess Perlman from MTV, Vanessa Hidary from HBO, Ophira Eisenberg from Showtime, and newcomer Michelle Citrin. Save room for the sexy Shiksa Dancers (local favorites Hot Pink Feathers). 6:30 and 9:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$15. (415) 861-5016. (Karen Solomon)

March 7 Monday

Simply the best I used to think the only person over the age of 30 creating music that’s cool, danceable, and devoutly religious was Prince. Not true. The Breslov Hasidic trio **Simply Tsfat** play real live old-school klezmer music the way your granddaddy liked it, with plenty of intricate rhythms, vocal harmonies, swirling violins, and ritual sidelocks that bounce when they play. Their repertoire runs from slow Hasidic dirges to fast dance tunes, and their between-song banter and storytelling — in the centuries-old style of Rabbi Nachman of Breslov, a Hasidic mystic — keep their shows flowing and mind-opening. One of the guitarists is my girlfriend’s old yeshiva rabbi too, proving that some rock stars can be pretty intelligent ... or that some rabbis know how to get down. 7 p.m., *Miraloma Club House*, 350 O’Shaughnessy, S.F. \$5–\$12. (415) 821-7046, www.chabadnoe@sbcglobal.net. (Matthue Roth)

March 8 Tuesday

All made up Prepare to be floored by the winning stories of the **Bay Guardian’s annual fiction contest**. The works orbit around facets of the human condition, particularly the limitations of relationships. Come hear the winners read their stories about pain, disillusionment, love, and jealousy. Once you’ve recovered from your stupor, you might have the opportunity to discuss your thoughts on the thematic and stylistic elements with the authors themselves while enjoying fine wine and other refreshments. First-, second-, and third-place winners — Jasmine Kites, Sarah Fran Wisby and Matthew Crain, respective-

Hot spot

When Helen Reddy taught women how to roar in the early ’70s, she made the world realize that womankind is strong and invincible. In that same tradition, the Women’s Building, the Center for Young Women’s Development, Loco Bloco, Mission Girls, and Wild for Human Rights prove that women’s lib is still alive and kicking, and that women today are just as indomitable as they were 30 years ago, with a three-day showcase titled **“Indestructible.”** Female artists and performers are given the stage to express their views on the present and future roles of women. Featuring visual art installations by Faviana Rodriguez, the talents of singer-songwriter Thenmozhi Soundararajan, a dance performance by Loco Bloco’s women’s ensemble, Las Locas, and much more, “Indestructible” gives local women the chance to voice the multi-generational desire to live in an oppression-free world. *Fri/4–Sun/6, 7 p.m., Women’s Building*, 3543 18th St., S.F. \$5–\$30 sliding scale. (415) 431-1180, ext. 17. (Elisa Jacobs)



The beat goes on: From left, Alma Herrera, Raquel Nievez, Christina Allen, and Catia Gonzalez perform for women’s lib at “Indestructible.”

ly — read; *Bay Guardian* contributor and author Michelle Tea hosts. 7:30 p.m., *Modern Times Bookstore*, 888 Valencia, S.F. Free. (415) 282-9246, www.mtbs.com. Stories can be found at www.sfbg.com. (Ra)

March 9 Wednesday

Thistle do Celebrity praise and connections have rightly singled out **Thistle** from the pop rock mire since their inception as author JT LeRoy’s musical project. LeRoy has gained a cult celebrity status of his own after the success of his first novel, *Sarah*, and his collection of short stories titled *The Heart Is Deceitful above All Things*. Now his involvement in Thistle — writing lyrics but not performing — has attracted the attention of stars such as Madonna and Steven Jenkins from Third Eye Blind. Sometimes misunderstood as “mean” or “angry,” the band’s sound is bittersweet but uplifting. Singer Jennifer Hill’s country vocal roots play foil to guitarist Astor’s melancholy phrasings, creating a lush backdrop for LeRoy’s lyrics, which add

more depth than most pop acts strive for. Crystal Skulls and the Stones open. 9:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$8. (415) 861-5016. (Axline)

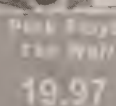
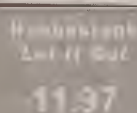
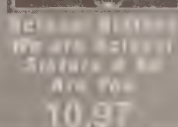
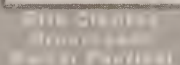
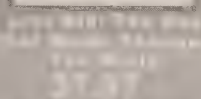
The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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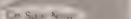
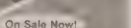
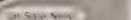
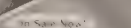
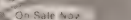
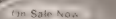
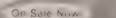
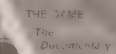
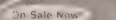


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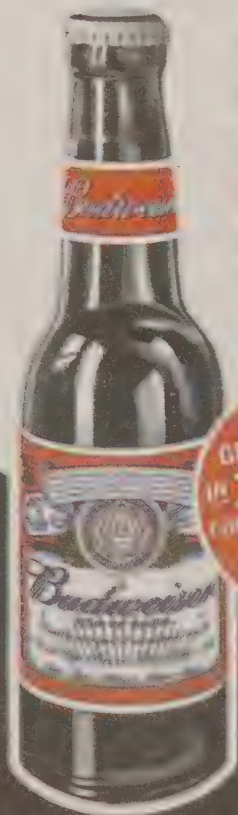
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Fine beers should have a "snap" from natural carbonation. A crisp finish that's refreshing and cleansing to the palate. You will find that snap in THE BUDWEISER. You will not find, however, what is commonly called "aftertaste." Aftertaste is usually found in beers that are not fresh. If you find yourself being served some "beer" possessing the aftertaste, recycle it at once and immediately request the bright, crisp, pure taste of THE BUDWEISER.



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music
cocktails
dining

wednesday 3.2
7p
9:30p Jazz Mafia Unit Free
Spencer Day Jazz \$10

thursday 3.3
7p
9:30p Mobile Homes Free
The Rio Thing Brazilian \$6

friday 3.4
8p
10p Post Junk Trio Free
John Ellis Quartet Jazz \$7

saturday 3.5
10p Marcus Shelby Jazz Orchestra Jazz \$10

sunday 3.6
9:30p Sadhana World/Classical Indian \$5

monday 3.7
10p Eaton Barics Quintet Jazz \$5

tuesday 3.8
9:30p The Shotgun Wedding Quintet Jazz/Hip-Hop \$6

2389 Mission, San Francisco 94110 415.648.7701 brunoslive.com

music listings

music

Music listings are compiled by Sarah Han. The music interns are Keith Axline and Elisa Jacobs. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 2

Rock/blues/hip-hop

Nels Andrews, Jeffrey Luck Lucas, Toshio Hirano 12 Galaxies. 9pm, \$7.
BND Boom Boom Room. 9:30pm, \$5.
Bucky Fuck in Dent Madrone Lounge. 9pm, \$5.
Phil Crumar, Garrison Kellor, Little Fuzzy Rickshaw Stop. 9pm.
Dammweevis, Abonimable Iron Sloth, El Cerdio, Shamaly Kimo's. 9pm, \$5.
Guy Davis Biscuits and Blues. 9pm, \$12.50.
D'Jelly Brains, Octomutt, Pork Chop Express Hotel Utah Saloon. 9pm, \$6.
Le Flange du Mal, Cold War El Rio. 8pm, \$5.
Donavon Frankenreiter, State Radio, White Buffalo Great American Music Hall. 8pm, \$16.
Funknauts Last Day Saloon. 10pm, \$5.
Galactic Federation of Love Make-Out Room. 8:30pm, \$6.
Indian Jewelry, GooGee, Sugarbeats Hemlock Tavern. 10pm, \$5.
Mark Silverman and the Filthy Jews, Kate Klair, Obo Martin Cafe du Nord. 9:30pm, \$5.
Sage Francis Fillmore. 8pm, \$20.
Sinister Dexter Elbo Room. 9pm, \$5.

Bay Area

Nicole and the Sisters in Soul Beckett's. 9:30pm.
Uzorb, Dead Sea Scribes, Daddy Axe Stork Club. 9:30pm, \$5.

Jazz/new music

Don Asher and Jim Rothermel Moose's. 7:30pm.
Bossa Suave Lingua Lounge. 8:30-10:30pm.
Charles Unger Experience Les Joulins Jazz Bistro. 8pm.
Gaucha Gypsy Jazz, Mitch Marcus Session Amnesia. 8:30pm, free.
Good Vibes Quintet Washington Square Bar and Grill. 7pm.
Jazz Mafia Unit Bruno's. 7pm.
Jazz Standards Rick's Restaurant and Bar, 1940 Taraval. 7:31-8:00. 8pm, free.
Mike Lipskin with Loma K House of Shields. 5:30pm.
New Rite Spot All Stars Rise Spot. 9pm.
Ray Obiedo's Urban Latin Jazz Project Jazz at Pearl's. 8:30 and 10:30pm, \$10.
Eric Shifrin Fairmont. 950 Mason: 772-5000. 7pm.
SoulJazz DogPatch Saloon, 2496 Third St: 643-8592. 8:30pm, free.
Benny Velarde and his SuperCombo Top of the Mark. 8:30pm.
Paula West with Eric Reed Trio Plush Room. 8pm, \$30-35.

Bay Area

Jeff Gurek, Kyle Bruckmann, Steve Dye, Giagio Azzarelli 21 Grand. 8pm, \$6-10 sliding scale.
Marcus Shelby Duo Downtown. 8pm.
Omar Sosa Quartet Yoshi's. 8 and 10pm, \$14-20.
Van Kleef's House Jazz Band Cafe Van Kleef. 8pm, free.

Folk/world/country

Ruben Hurtado JJ's Martini Club. Metreon, second fl, 101 Fourth St: 369-6114. 6pm, free.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.
Open mic Irelands 32. 9:30pm.

Bay Area

Ledward Ka'apana Freight and Salvage Coffee House. 8pm, \$18.50.
Live salsa music Shattuck Downlow. 8pm, \$5-10.
Tom Rigney and Sundogs Ashkenaz. 8:30pm, \$10-20.

Dance clubs

Anu Bar 43 Sixth St: 543-3505, www.anu-bar.com. 9pm-2am. With Steve Porter.
Barefoot Boogie Rhythm and Motion Studio, 1133 Mission: 820-1452. 8:15-11:15pm, \$7.
Eclectic dance music.
Ben and Linden's Love Lounge Levene, 1710 Mission: 864-5585, www.levenedesf.com. 10pm-

2am. House, old-school soul, funk, and more with Linden C and Ben Doren.
Big Up! Big Up! Soluna Cafe and Lounge, 272, McAllister: 621-2200. 9pm, free. An event showcasing women in reggae and hip-hop.
La Bodega Baobab. 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Bondage A Go-Go Glas Kat. 9:30pm-3am, \$5-10. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom Pink, 2925 16th St: www.pinksf.com. 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.
Chill Azul. 4pm-1am, free. Deep and soulful house with Dru West and DJ O.
Clash Beat Lounge. 10pm-2am, \$5-10. '80s night with DJ Classic and special guests.
Crucial Nickie's BBQ. 10pm-2am. Roots, rocksteady, dancehall, and dub with DJ Brigadier Barry and B-Love.
5150 Bohemia Lounge. 7-11pm, free. With John Anaya, John "Top Cat" Chatman, and Matt Bridges.
Faggot Daddy's, 440 Castro: 621-8732. 9pm-2am, free. A gay club.
Full Deck Fuse. 9pm-2am. With DJs Swingsett, Daryl Stubbs, and Duserock spinning house and more.

Get Down Bamboo Hut, 479 Broadway, 989-8555. 9pm, free. Soul classics, rock, reggae, and more.
Hi-Fi Lounge 2125 Lombard: 345-8663. 9pm-2am, \$5. Funk and hip-hop.
The Hump Lit. 9pm-2am, free. Deep house, progressive house, and breakbeats with DJs Drew, Stevie, Ben, Jesse, Gabriel, and weekly guests.
Indulgence Harry Denton's Starlight Room. 8pm-2am. '70s, disco, funk, and house with DJ Bruce.
Jettliner 330 Ritch. 10pm. '60s beat, pop, soul, and R&B.
Laszlo 8:30pm-1:30am, free. With DJs David and Woo.
Off the Record House of Shields. 8pm-midnight, free. Hip-hop, soul, and R&B.
Original Concept Underground SF, 424 Haight: 864-7386. 9pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Q001 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth Alpha Bar, 3848 Geary: 244-6989. 8pm-2am, free. Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Red Wine Social Dalva. 9pm-2am, free. Junk rock, hip-hop, and electro trash with Toph One and guests.

Rich Girls Skyrak. 9pm-2am, free. With Daryl Stubbs and Duserock.
RKO Needles Hush Hush Lounge. 6pm, free. With DJ Double Cola.
Royale 9pm-2am. With DJ El-S.
Salsa Dance Lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
Samurai Soundsystem Wish, 1539 Folsom: 278-9474. 10pm-2am, free. With DJs Benchun and Joe Encarnacion.
1751 socialclub 9pm-2am, free. Reggae, dancehall, soul, and funk with DJ Gomez.
She Monkey Club. 7pm-midnight, free. With Femme DJs.
Soul Lab Milk. 9pm, \$5.
Stereotype Arrow. 9pm. With Angry Beaver, Cat, Jeni Luv, and Devlin.
Stupid Wednesday Rickshaw Stop. 7-10pm, free. Indie rock, hip-hop, party bands, and '60s garage with DJs Caldrige, Brother Grimm, and BAS.
Sweet 'n Low Luna Lounge, 1192 Folsom: 626-6043. 10pm-2am. Urban grooves, R&B, and neo-soul with Kevin Armstrong, Sake One, TD Camp, Henry, and Mr. E.
Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Synchronize II Pirata, 2007 16th St: 626-2626. 10pm-2am, \$2. Psytrance.

Thigh High Wednesdays Club Caliente. 9pm-2am, free. Hip-hop and dance music.
Urban Romance Fluid Bar and Lounge. 8pm-2am, \$5. With hosts Dane, Adam, Gierus, and the Plymouth Gin Girls.
Vitabar Divas, 1081 Polk: 928-6006. 10pm-2am, \$5. With mikke and Jada Halston.
Wabi Sabi EZS, 682 Commercial: www.ezsbar.com. 9pm, free. Hip-hop, breaks, and techno with DJ Groovecacher.

Bay Area

Ivy Room 7pm, free. With DJ Transit.
Kingman's Lucky Lounge 3332 Grand, Oakl: (510) 465-KING. 5pm, free. Open decks and DJ Vina.
Lion Rock Oasis, 135 12th St, Oakl: (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Duck Rucker, Jah Mystic, and Poppa.

Mile High Club 9pm. With the Gnome Servant and Emily.
Shattuck Downlow 8pm-2am. Salsa dance lessons.
Soulation Ruby Room. 10pm-2am.
Suburban Stringer Lounge, 38 East 25th Ave, San Mateo: (650) 571-8486. 9pm-2am, free. Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 3

Rock/blues/hip-hop

Deadfall, Prowl, Jealous Again, War All the Time Balazo Gallery, 2811 Mission: 550-1108. 7pm, \$6.
DMBQ, Harold Ray Live in Concert, Appreciation Hemlock Tavern. 10pm, \$7.
Excuses for Skipping, Liesl's West Dress, Local Stars Amnesia. 9pm.
Fil Lorenz and the Big Soul-Tel Boom Boom Room. 9:30pm, \$7.
Fusion! Red Devil Lounge. 8pm, \$5-7. With MC Zion, Jennifer Johns, Pep Love, Plate Fork Knife Spoon, Beni B, Amp Live, Definate, Kevvy Kev, J Boogie, Icwater, Platum, and Patrick.
Gregory James Band Connecticut Yankee. 10pm, \$5.
Horse Theft Jack Rite Spot. 9pm.
Grant Langston, Doug Blumer, Beerhunters Grant and Green. 9pm, \$10.
Robyn Hitchcock, Raul Milder Great American Music Hall. 8pm, \$18.
Kingstreet, Smith Point Cafe du Nord. 8:30pm, \$10.
Lotus, Blvd Independent. 9pm, \$12.
Nicole McRory Johnny Foley's. 9pm.
Coco Montoya Biscuits and Blues. 9pm, \$20.
Peels Amocha Music. 6pm.
Tracorun, Push 12 Galaxies. 9pm, \$8.
Xiu Xiu, Dead Science, Rum Diary Bottom of the Hill. 9pm, \$8.
Yellow Press, Hey Willpower!, Siva, Grizzly Bear Eagle Tavern. 9pm, \$5. See 8 Days a Week, page 50.

Bay Area

Adoration Machine, Evacuee, New Usual, Drogues Stork Club. 9:30pm, \$5.
Call and Response, Moore Brothers, Bart Davenport Speisekammer, 2424 Lincoln, Alameda: (510) 522-1300. 8:30pm, free.
Charles Atlas, Modular Set 21 Grand. 8pm, \$5.
Charming Hostess Starry Lounge. 10pm, \$8.

Jazz/new music

Kamau Segu Quintet Les Joulins Jazz Bistro. 8pm.
David Frutula Washington Square Bar and Grill. 7pm.
Jeff Gurek, Justino Luggage Store Gallery. 8pm, \$6-10 sliding scale.
Hal Stein Quartet Jazz at Pearl's. 8:30 and 10:30pm, \$10.
Mike Lipskin and Waldo Carter Moose's. 7:30pm.
Mobile Holmes Bruno's. 7pm.
Ranzel Merritt Jazz Trio LJ's Martini Club, Metreon, second fl, 101 Fourth St: 369-6114. 7pm, free.
Eric Shifrin Fairmont. 950 Mason: 772-5000. 7pm.
Three Thinking Jazz Trio Ana Mandara, 891 Beach: 771-6800. 8pm.
Top Shelf Jazz Trio House of Shields. 5:30pm, free.
Paula West with Eric Reed Trio Plush Room. 8pm, \$30-35.

Bay Area

Sebastian Lanson Downtown. 8pm.
Pat Martino Quartet Tribute to Wes Montgomery Yoshi's. 8 and 10pm, \$12-16.

Folk/world/country

Cubanacan Elbo Room. 10pm, \$8.
Jeanie and Chuck's Bluegrass Country Jam' 8:30pm, free.
Zeppelin Beach! Off-Market Theater, 965 Mission: 896-6477. 8pm, \$5-10. A monthly singing improv contest.

Bay Area

Celtic Fiddle Festival! Freight and Salvage Coffee House. 8pm, \$21.50. With Kevin Burke, Christian Lemaire, and Andre Brunet with Ged Foley.
Dub Poet, Mutabaruka Ashkenaz. 8pm, \$15.
Fun with Finnoula! Beckett's. 9:30pm.
Ledward Ka'apana Little Fox Theatre, 2219 Broadway, Redwood City: (650) 369-4119. 8pm, \$16.

Dance clubs

Arrow "Techno Vampire Happy Hour," 6:30-10:15pm, free. An erotic club featuring obscure
Continued on page 57

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FRIDAY, 3/26: \$10 Cash (CubanFunkJoints)
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Cuban Son & Salsa Roots music with Jimmie Armentis Dance vibrations!

SATURDAY, 3/25: \$8 Lady (BaquinaleSoul R&B)
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SUNDAY, 3/26: FREE HazeFunkJunks
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TUESDAY, 3/28: \$4 (GreenThunHouse)
"WHIR"
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musicclub guide

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L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avonall Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 757-5110.
Balazo Gallery 2811 Mission; (415) 550-1108.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8899.
Beach Lounge 501 Broadway; (415) 982-5299.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Blind Tiger 787 Broadway; (415) 788-4020.
Bobby Rydberg's 312 Harriet; (415) 934-1655.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Brown's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Buckley Clay Memorial Theater, African American Art and Culture Complex 762 Fulton; (415) 563-3519.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocoma 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Club Cat 1190 Folsom; (415) 431-3332.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cigar Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7998.
Cloud 9 Motel 34 Seventh St; (415) 355-9991.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club HV 525 Howard; (415) 393-8665.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 628-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir; The Neighborhood Saloon 3200 16th St; (415) 252-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 862-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glax Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HIFI 2125 Lombard; (415) 345-TONE.
Holy Cow 1535 Folsom; (415) 621-6087.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 498-4436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's Club 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's 2015 10th St; (415) 345-9832.
Johnny Foley's 423 O'Farrell; (415) 954-0777.
Les Joultins Jazz Bistro 44 Ellis; (415) 397-4483.
Kate O'Briens 579 Howard; (415) 882-7240.

Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.

Kimo's 1351 Polk; (415) 885-4535.

King Street Garage 174 King; (415) 974-6020.

Last Day Saloon 406 Clement; (415) 387-6344.

Lazlo 2526 Mission; (415) 401-0810.

Lexington Club 3464 19th St; (415) 863-2052.

Lingba Lounge 1469 18th St; (415) 355-0001.

Li Po Lounge 916 Grant; (415) 782-0072.

Li Po Sixth St 415 7th St; (415) 278-0940.

Loft 11 316 11th St; (415) 701-8111.

Lo's Pier 47 300 Jefferson; (415) 771-0377.

Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.

Mad Dog in the Fog 530 Haight; (415) 626-7279.

Madrone Lounge 500 Divisadero; (415) 241-0202.

Make-Out 3295 22nd St; (415) 647-2888.

Mama Buzz Cafe 2318 Telegraph, Oakl; (510) 485-4073.

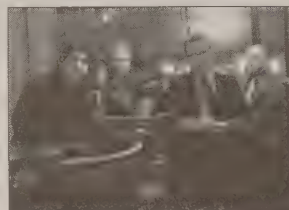
Metronome Dance Center 1830 17th St; (415) 252-9000.

Mexicanine 444 Jessie; (415) 820-9669.

Mighty 19th Uha; (415) 626-7001.

Milk 1840 Haight; (415) 387-6455.

Minkey Club 2730 21st St; (415) 847-2144.



Woolf calls: The Dalloways play the Edinburgh Castle Pub Sat/5.

Moose's 1662 Stockton (15) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nokie's BBQ 460 Haight; (415) 621-6508.
Nue Valley Ministry 1021 Sanchez; (415) 454-5238.
Odeon Bar 3223 Mission; (415) 550-6994.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
111 Minna Gallery 111 Minna; (415) 974-1719.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge, 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat o' Shea's 3848 Geary; (415) 752-3148.
Peña del Sur 2870 22nd St; (415) 550-1101.
Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plyassa Restaurant 1686 Market; (415) 864-3700.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3085.
Purple Onion 140 Columbus; (415) 771-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselias Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rickshaw 555 Lell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360.
Rifle Spot 2093 Folsom; (415) 552-6066.
Rocapucalo 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
RUBY Skye 420 Mason; (415) 698-0777.
Saloon 1322 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna 369 23rd Mission; (415) 285-3369.
1751 socialclub 1751 Fulton; (415) 441-1751.
Shanghai 1930 13th Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Snow-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Bernalville; (415) 550-8286.
Spring 399 Ninth St; (415) 252-7883.
3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison; (415) 545-1761.
Golden Bull 412 14th St, Oakd; (510) 893-0803.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakd; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-5525.
Lost Weekend Lounge 2320 Santa Clara, Alameda; (510) 523-4700.
Mile High Club 3629 MLK Jr Way, Oakd; (510) 654-4549.
New Geary's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oakd; (510) 763-1146.
Octopus Lounge 1800 Eureka Square, Pacifica; (650) 355-9400.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 459-8576.
Paramount Theatre 2025 Broadway, Oakd; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Pier's 29 Broadway, Fairfax; (415) 459-9910.
Port Lure 239 Brush, Oakd; (510) 451-0600.
Rooftops 17000 Embarcadero 17000 Clement, Alameda; (510) 337-9190.
RUBY Room 132 14th St, Oakd; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakd; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
21 Grand 449B 23rd St, Oakd; (510) 444-7263.
White Horse 6551 Telegraph, Oakd; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakd; (510) 238-9200. ☆

music listings

Thursday 3

From page 54

music. 10pm-2am. Synthcore, electro-punk, new wave, and more.
Baobab 10pm, \$3. Reggae and dancehall with DJ M'Penzi.

Bas Gone Wild Club Bas, 9pm.
Bellyicious Tropi Gala Club, 358 Ocean; (408) 246-1129. 8pm-2am, \$10. Belly dance class, dance performance, and party with DJ Raffy spinning Arabic and international mixes.

Brazilian Nights Club Caliente, 8:30pm, \$13. Brazilian dance class and live music.

Break House Thursdays Chi Chi, 440 Broadway; 989-3434. 9pm-1am. With Bryan Bence, Carolyn, Kok-e, Sneke Pete, and guests.

Built for Speed Delirium, 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.

Cafe Cocomo 8pm-2am, \$10. Salsa music.
Chikiboom Roccapulo, 9pm-2am, \$6. A gay and lesbian Latin music dance party.

Chocolat Up and Down Club, 9pm-2am, \$5. House and hip-hop.

Circuit Breaker Fuse, 9pm. Hip-hop with DJ Centipede.

Club Faith 715 Harrison, www.faithsf.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Bigg.

Club 201 201 Ninth St.

www.emoney presents.com. 10pm-2am. Hip-hop and reggae with DJs Pos Red and Supreme.

Cracker Jack Club Wazema, 543 Divisadero; 863-4551. 8pm-midnight, free. Downtempo, dub, roots, and Afrobeat with DJs Utamu, Justin, and guests.

Cruise Liner Lingua Lounge, 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.

Dalva "Cheap Thrills," 5-9pm. With DJs Wally Haskell and Sir Artie Pants. "4-Play Weekend," 9pm. With Senor Keyvan and guests.

Deshret El Rio, 9pm, \$5. Arabic breakbeat, drum 'n' Bendir, Darbouka hip-hop, and more with DJ Soulsalaam and guests.

Divergence Madrone Lounge, 9pm. Ancient rhythms and urban beats with DJ Wisdom.

11A-19357 Club Li Po Lounge, 9pm-2am. Krautrock, spacerock, neo-noise, and more.

EZ 682 Commercial, 362-9321. "6 2 9," 6-9pm, free. '80s, up-tempo jams, and deep house breaks. "Bumpin'," 10pm-2am, free. With DJs Mantis, Chris Orr, Monte Carlo, Big Stu.

Fluid Thursdays Fluid, 10pm-2am, \$10. House, salsa, R&B, and more with Big Bad Bruce.

Fun 26 Mix, 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jahzyer.

Give Thanks Club Six, 9pm-2am, \$5. With Polo Mo'Xcuz, Shortkut, Doogie, Ivier, and Irie Dole.

Gray Blind Tiger, 9pm. House and breaks with DJ Hans and friends.

Helpline Club The Stud, 10pm, free. A rock 'n' roll dance party for girls and queers.

Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am, \$5. With DJ Jesse Martinez.

Jettrash Anu Bar, 43 Sixth St; 543-3505. www.anu-bar.com. 6-10pm, free. Rock, retro, and electronica with Xray, Dammit, and guest DJs.

Kat Kat Endup, 10pm-4:30am, \$10. With DJ Marc Jellybear and weekly guests.

Lapel Madrone Lounge, 9pm. With DJ Neel Kizmaz and guests Claire Ahl and DeeJay Ziploc.

Levende 1710 Mission; 864-5585. www.levende.com. "Vital," 6-10pm. Downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. "One World," 10pm. With DJs Suresh, Soulsalaam, and others.

Mezzanine "Slappy Hour," 5-9pm, free. Deep house, broken beat, and downtempo with Julius Papp, Mauricio Aviles, Charles Spencer, and guests. "Congregation," 9pm-2am, \$7. Neo-soul and house with David Harness.

Moneyshot Milk, 9pm. With Future Primitive Sound DJs.

Monkeytime House of Shields, 6pm-2am, free. With DJs Dr. Oliver and Darkat spinning ecclectica and Dev Dawg and Earflaps spinning soul classics and nu-jazz.

Naranja Skylark, 9pm-2am, free. With Hideo Kobayashi, Marico, Yoshito, Simas, Tokyo Component, Kento, and Hakobo.

1984 Cat Club, 9pm-3am, \$5. '80s, top 40, and new wave.

Party for the People Elenient Lounge, 1028 Geary; 571-1362. 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fideleski.

popscene 330 Ritch. 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.

Continued on page 58

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Sat 3/4
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Thurs 3/6
 9:00 PM **LAVA RATS NEBULAS**

Fri 3/7
 9:00 PM **FLUT**

Sat 3/8
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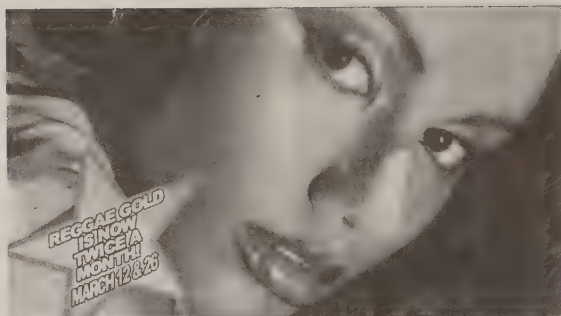
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FRIDAY APR 02 FURTHER:
MATTHEW DEAR & MADGA
FRIDAY APR 29 DJ KRUSH
SATURDAY APR 30 MISS KITTIN

music listings

Hump-day dance

By Marke B.

International Bear Rendezvous — that magical, extended weekend in San Francisco when hairy, big-boned gay men (and their admirers) from all over the world converge to cavort among the hot tubs and banquet rooms of the downtown Ramada — had wound down, and I found myself on Wednesday evening in an unmarked white van with two Swiss porn stars and a gorgeous biker.

I was bored. What are four fun-lovin' folks out on the town to do midweek in San Francisco, now that all the bears had fled back to their day jobs at software companies around the globe? Answer: plenty.

As any seasoned club kid has observed, popular nightlife moves from weeknight to weeknight in a strange, unpredictable migration, like a flock of sequined, neon platform-wearing birds. Why? Ask Miss Cleo. All I know is, right now Wednesday and Thursday are the rage, with cute little nights popping up midweek to make you long for a freelance schedule. Hey — maybe that whole dot-com boom will come back, and you can clock in, with your aviators on, at noon again!

If your hump day needs some hip-hop (and whose doesn't?), throw on your worn-out Sean Johns and hit up Underground S.F. on Wednesdays for Original Concept — the crowd's all chronic and tonic, and even though their names sound like they flew in from tranceland, DJs Satva, Centipede, and Paul Carey really throw down with some roots mixed into the popsters. Guest spots include such stalwarts as Apollo and Romanowski, and the dance floor's cozy enough to get close with any number of hotties.

On the other side of the fence lies Faggot, the once-a-month Wednesday-night fagathon at that bastion of leather longing, Daddy's. Claiming to "reclaim the Castro for freaks and sissies," Faggot features the eclectic, deadpan tunes of DJ Earworm (when was the last time you heard Xpose at a club?), a "biggest faggot" contest, and amazing host Miss Ana Conda somewhere under a giant blond Afro. The opening night had more A-list B-fags than a fire sale at Imitation of Christ, and judging from the horrified faces of some of the Wills and Graces passing by, Faggot is sure to scare the dickens out of Castro gays for months to come.

Also at Daddy's, but this time every other Thursday, is Sprocket. If you're into vintage movies, goofy electro tunes, and the occasional celebrity impersonator (and who doesn't like to be fondled by a six-foot-three Michael Jackson impersonator from Nebraska? Ah, youth), then this one's for you. There's also a lot of hot, scruffy boys milling about looking to put their rockets in your pocket. Careful you don't lose your spool!

For hot, scruffy girls (and some who are just plain hot), hit up funky favorite Julius Papp's new weekly Thursday joint, Simple, at Pink. Pink, now a year old, has really gotten it together, combining old-skool Mission flavor with new-skool Mission wannabe glamour. On the menu? A lotta classic disco and soul, along with a lotta shots of Cuervo Gold.

Meanwhile, down in the Tenderloin, let the retro-techno trend re-begin. DJ Derek B, the eclectic genius behind Fake, and mystery man Silence Fiction are jack-jack-jacking the adorable 222 Club on Thursday nights with Jack the Club, which manages to name-check both Chicago house legend Adonis and Detroit techno weirdo Ghostly on the same flyer. That may send House Nation into apopleptic seizures (I almost choked on my own chicken bone when I saw it), but the velvety dark tunes hit just the right note of warped nostalgia, with enough new slices of vinyl thrown in to spice it up. It's like dancing to electronic sangria, kids. Trust.

The bears? They went home. The babes? We go out! ♦

Original Concept takes place Wednesdays, 9 p.m.-2 a.m., Underground S.F., 424 Haight, S.F. \$5. (415) 864-7386, www.undergroundsf.com.

Faggot takes place first Wednesdays, 9 p.m.-2 a.m., Daddy's, 440 Castro, S.F. Free. (415) 621-8732, www.heyfaggot.com.

Sprocket takes place every other Thursday, 9 p.m.-2 a.m., Daddy's, 440 Castro, S.F. Free. www.daddysbar.com.

Simple takes place Thursdays, 9 p.m.-2 a.m., Pink, 2925 Mission, S.F. \$5. (415) 431-8889, www.pinksf.com.

Jack the Club takes place Thursdays, 9 p.m.-2 a.m., 222 Club, 222 Hyde, S.F. \$3. (415) 440-0222, www.jacktheclub.com.

E-mail Marke B. at ambienttrainwreck@sfbg.com.

Thursday 3

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Punk Rock Disco Nickie's BBQ, 9pm. House music with IPaul, Soel, and others.
Raise Up Café Claude, 9pm-2am. With Tomb of Doom, Alexis, and Ryme.
Real Raw Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight. With DJ Pinpullaz Sound.
Rhythmic Thursdays Azul, 1 Tillman Pl; 362-9750. 9pm-1am, free. Latin grooves and house with Zach DeVincent.
Royale 9pm-2am, free. With Vin Sol.
1751 socialclub 9pm-2am, free. Top 40 and old-school.
Simple Pink, 2925 16th St; 431-8889. 9pm, \$5. With DJ Julius Papp.

Solid Hush Hush Lounge, 10pm, \$3. With DJs Nikki Trauma and Jenny.

Strictly '80s Rx Gallery, 132 Eddy; www.rx-gallery.com, 8pm-midnight.

Studio2tv 9pm, \$10. R&B, urban, and soul with DJ Romeo Reyes.

Suite One8One 9pm-4am, \$10. With live DJs. **Supercharger** Kate O'Briens, 10pm-2am, \$5.

Rock and hip-hop with rotating DJs Spin, Vin Sol, Ross Hogg, and guests.

Sweet Wish, 1539 Folsom; 278-9474. 7pm-2am, free. With Charlotte the Baroness and Brian Giannino.

Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.

Top of the Mark 7pm-midnight. With a live DJ.

Continued on page 60

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music listings

Thursday 3

From page 58

Tube Steak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John. **Tunnel Top** 10pm-2am. Hip-hop with DJ Toph One. **Twilight Soluna Cafe and Lounge**, 272 McAllister; 621-2200. 6-10pm, free. Up-tempo lounge music and visual artistry. **Under the Influence** Alpha Bar, 3848 Geary; 244-6989. 10pm-2am, \$5. Hip-hop and breaks with DJs 4aM and Aspect. **Underworld Kelly's Mission Rock** 9pm. Hip-hop. **Uplift Monkey Club** 10pm-2am, free. With DJs Daniela and Dedan spinning beautiful, soulful house music. **Xhale Shadow Lounge**, 299 Ninth St.; 252-3334. 10pm-4am. Breaks.

Bay Area

The Breaks Ruby Room. 10pm-2am. Deep grooves, old-school hip-hop, and funk. **Brothers and Sisters** Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests. **Community Thursdays** Shattuck Downlow. 8pm, \$5. Funk, soul, hip-hop, reggae, and '80s. **Grateful Dead DJ Nite** Ashkenaz. 11pm-2am, \$6. With Digital Dave. **Intrigue Thursdays** Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am. Hip-hop, R&B, and reggaeton. **Radio Retox Radio**, 435 13th St. Oak; (510) 451-2889. 10pm-2am. **Selector Series** Jupiter. 8pm-midnight, free. Electronic and DJ night. **Spank Blakes** 9:30-11:30pm, \$5-7. Pop hits, hip-hop, dancehall, and R&B. **White Horse Bar** 8pm. With DJ Tony-T.

Friday 4

Rock/blues/hip-hop

Chris "the Kid" Andersen Biscuits and Blues. 8:30 and 10:30pm, \$15. **Anthony and the Johnsons**, CocoRosie Great American Music Hall. 9pm, \$16. **Brazilian Girls** Cafe du Nord. 9:30pm, \$10. **Fojimoto**, El Capitan Hemlock Tavern. 10pm, \$6. **Giant Value**, French Disco Bottom of the Hill. 10pm, \$8. **G. Love and Special Sauce**, Matt Nathanson Warfield. 9pm, \$25. **Hothouse Flowers**, Viv Slim's. 9pm, \$17. **Miles End**, American Drag, LVED Park. 9pm, \$5. **Moore Brothers**, Six Eye Columbia, Feller. **Quentin**, Anya Marina Hotel Utah Saloon. 8:30pm, \$7. **Paper Boy Jack**, Transport Red Devil Lounge. 8pm, \$10. **People Grant and Green**. 9pm. **Rebirth Brass Band**, Samantha and the Ritual Independent. 9pm, \$20. **Serene Lakes**, Midnight Serenade, Empty Rooms Cherry Bar and Lounge. 8pm, \$5. **Sila and the Afro Funk Experience**, Connected, DJ Jeremiah Elbo Room. 10pm, \$10. **Story Told**, Heavy Heavy Low Low, Ambulance! Ambulance!, Pyramus Never Dies Pound-SF. 7pm, \$10. **Tito y su Son de Cuba** Boom Boom Room. 9:30pm, \$10. **Touch of Soul** Johnny Foley's. 9pm. **Rube Waddell**, Hamell on Trial, Carney Ball John-son 12 Galaxies. 9pm, \$10. **Zoo Station** Ireland's 32. 9pm.

Bay Area

Richard Bitch, Absentee, Scissors for Lefty Stork Club. 10pm, \$5. **Blammos** Bourbon Street. 9pm. **Grease Trap** Shattuck Downlow. 9pm, \$5. **Liesel's Wet Dress** Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 7:30pm, free. **Nicole McRory** Beckett's. 9:30pm. **Phenomenauts**, Rasputin, Sheephead, Stiletta, MC Jesus 924 Gilman. 8pm, \$6. **La Plebe**, Viernes 13, Fojos Nos Visten La Peña Cultural Center. 9pm, \$7-10. See 8 Days a Week, page 50. **3 Hours Old**, Alias for Release, Bordello Blakes. 9pm, \$8.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. **Charles Unger Experience** with Valencia Les Joules Jazz Bistro. 8pm.

Chuck Peterson Sextet Bird and Beckett Book. 2788 Diamond; 586-3733. 5:30pm, free. **Crudite Quintet** Kin, George Hotel, Winston's Lounge, 334 Mason; 781-5050. 7-10:30pm, free. **'Dexter Gordon Tribute'** Jazz at Pearl's. 9 and 11pm, \$15. With Larry Vuckovich. **Downtown Uprow** Le Colonial, 20 Cosmo Pl; 931-3600. 6pm, free. **John Ellis** Bruno's. 10pm, \$7. See 8 Days a Week, page 50. **Ken Fiskier** Washington Square Bar and Grill. 7pm. **Jazz Trio Ana Mandara**, 891 Beach; 771-6800. 8:30pm. **Live Jazz** Red Rock, 699 Chenery; 333-3030. 9pm, free. **Nik Phelps and the Sprocket Ensemble** Varnish Gallery, 77 Natoma; 222-6131. 8:30pm, \$10. **Jonathan Poretz** LJ's Martini Club, Metreon, second fl, 101 Fourth St; 369-6114. 7:30pm, free. **Eric Shifrin** Fairmont, 950 Mason; 772-5000. 7pm. **Paula West** with Eric Reed Trio Plush Room. 8pm, \$30-35. **West Coast Afro Cuban All-Stars** Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. 8pm, \$10-15. **Gini Wilson** Moose's. 8pm.

Bay Area

Jenna Mammina Jazzschool. 8pm, \$12-18. **Pat Martino Quartet Tribute to Wes Montgomery** Yoshi's. 8 and 10pm, \$16-20. **Sara and Swingtime** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8pm. **Shake/Silver Moon Band** Downtown. 9pm. **Vince Wallace Quintet** Cafe Van Kleef. 9pm, \$5.

Folk/world/country

Los Panchos Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$24-35. **Terese Taylor** Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm, free. **Bay Area** **Ariel Coffee for Thought**, 1544 Webster, Alameda; (510) 769-4930. 8pm, free. **'Barbary Coast Night'** Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm. **LeRoy Thomas and the Zydeco Roadrunners** Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 8pm, \$15. **Prefixo de Verão** Ashkenaz. 9:30pm, \$13. **Women in Salsa** Little Fox Theatre, 2219 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

Dance clubs

African Dance Mission Baobab. 10pm, \$3. Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests. **An Bodhran** 668 Haight; 431-4724. 10pm-2am, free. House, funk, and soul with DJ Seamie. **Ballroom and Swing Dance Party** Metronome Dance Center. 8pm, \$15. Ballroom dance lesson followed by a dance party. 9pm, \$12. Metro swing party. **Bamboo Hut** 479 Broadway, 989-8555. 5-8pm. Happy hour. 8pm-2am, \$5, free before 11pm. Rock, soul, funk. '80s, '90s, and more with DJ Kirk. **Bay Drastic** AsiaSF. 10pm-3am, free. Funk and house music. **Beyond Ent** Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MaestriChris. **Blessed** Make-Out Room. 10pm, \$5. Funk, hip-hop, dancehall, and Latin thang with B-Love and rotating DJs. **Brass Tax** Annexia. 9pm. Breaks and hip-hop with DJs Fred Funk, Gerry Hatrick, Seijiro, and Willipum. **Cafe Arguello** 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing. **Cafe Cosmo** 8:30pm-2am, \$15-20. House, European, dance, and hip-hop. **Casual Friday!** 111 Minna Gallery. 9pm-2am, \$10. With DJ Centipede, DJ Phillip, DJ Supreme, and guests. **Club Judah Jelly** 10pm, \$5. Dancehall, dub, lovers rock, and roots. **Club Loaded** Rickshaw Stop. 10pm-2am, \$6. Rock with DJs Omar and Ryan, and a live set by Every Move a Picture. **Club NV** 9:30pm. House and salsa with Greg Lopez, Von, and Tony O. **Daiva** 9pm. With Tom Thump and DJ Kelly. **DJ Seven Magic Carpet Ride** Le Colonial. 20 Cosmo Pl; 931-3600. 10pm-2am, \$10. With DJ Seven and guests. **Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.

Continued on page 63

East Bay entertainment

up coming:

IVY ROOM PRESENTS
Carlos Guitarlós
Saturday March 19th

Following a successful run through the L.A. music scene in the 80's, which was highlighted by recording gigs with Tom Waits and The Breeders, an invite to appear on The David Letterman Show, and a stint as lead guitarist/songwriter for the notoriously raucous Top Jimmy and the Rhythm Pigs (immortalized in the Van Halen song of the same name), Carlos endured a lengthy absence from the music scene. Throughout the 90's and into the new millennium, Carlos could be found playing his dues on the streets of San Francisco, where he has become a street-corner legend, playing guitar to earn his keep. As a result of his hard living, Carlos landed in a San Francisco hospital fighting for his life with congestive heart failure, hence, Straight from the Heart (the title track was written from his hospital bed). That experience, combined with the alcohol-related death of his friend and former band-mate, Tom Jimmy, proved to be the catalyst of his recent personal turnaround and career resurgence.

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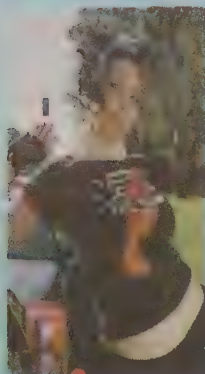
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music listings



local grooves

Amy Cooper water/fire (Stone Child)

While an Amy Cooper may have been captain of your high school cheerleading squad, this Amy is less cheerleader and more that girl who dated guys on motorcycles, smoked under the bleachers, and made combat boots look sexy. On her debut album, *water/fire*, Cooper walks the thin line that separates shadow from light with the smooth expertise of a tightrope walker. With a deep, sultry voice that rivals PJ Harvey's, Cooper flirts with gloom while being intellectually seductive. A delicate balance of the sweet and the menacing, *water/fire*, which was produced by indie rocker John Vanderslice, blends murky guitars, slightly haunting string arrangements, and a soft yet powerful percussion that sweeps in and out like the tide. But the grace of *water/fire* is Cooper's husky voice, which echoes sweetly and wistfully across the album's dusky, lo-fi landscapes. Lying somewhere between interstate highway tumbleweeds and Greenwich Village, the album recalls Ennio Morricone's trademark whistling ("Hurried Steps"), Joan Baez-era folk ("You and I"), and early Liz Phair ("Undone"). One of the album's best tracks, though, is all Cooper's own; the morbid, albeit bouncy, ballad "Faded Sign" is an eerie, catchy number perfectly rounded off by strings that swing like a pendulum. *Water/fire* will catch you off guard and subtly hook you in, like a moth to a flame. (Elisa Jacobs)

Pedestrian

Volume One: *Unindian songs* (Anticon)

People sure hate Anticon. Is it because they're whities? Or because their voices sound nerdy? Or maybe Sole releasing a track attacking El-P and then getting completely annihilated by El-P's response (it's called "Linda Trip" and is well worth downloading) soured folks on the collective. It's too bad because they are good lyricists, their beats knock, and they push limits by rhyming over weird beats using weird voices and weird concepts. When Divine Styler does it, it's dope, so why not these guys? It's hard to say, but besides the *CLOUDEAD* series they did, which was incredible, I don't like them much either. Still, whenever I make myself listen to one of their records, I'm always pleasantly surprised, and this is the case with Anticon cofounder Pedestrian's debut album, *Unindian Songs*. "O Hosanna" features some stellar Run DMC-Beastie Boys-style back-and-forth rapping between Pedestrian and Jel over a good old-fashioned big beat. Several songs — including "The Dead of a Day," "Jane 2: Electric Boogaloo," and "Anticon" — feature harmonized singing reminiscent of the Streets, and it works very well. The songs are humorous, pay homage to hip-hop classics, and are well written. The beats range from grimy hip-hop loops to atmospheric electronics to pleasant Mum-like progressions. So relax, hip-hoppers, it's OK to like Anticon. (Nate Denver)

Mail stuff for review to Sarah Han, Bay Guardian Building, 135 Mississippi St., S.F. CA 94107.

music listings

Friday 4

From page 60

Drinks On Us Club LaMia, 3910 Geary; (925) 565-5594, 9pm-2am. Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.

East Coast Swing City Dance Parties Metronome Dance Center, 1830 17th St; 252-9000, 7:30pm, \$15. Beginning East Coast swing lesson, followed by a dance party.

Eve Factory 525, 525 Harrison; 339-8686, 9pm-3am, \$10. A dance party for girls featuring hip-hop, R&B, house, tribal, and classics.

EZ5 682 Commercial, 362, 9321, "Freaky Fridays," 6-10pm, free. Old-skoool, nu-skoool, and more.

Fag Fridays Endup, 10pm-5:30am, \$8. With residents Rolo, David Harness, Neon Leon, and weekly guests.

Firecracker II Pirata, 2007 16th St; 626-2626, 9pm-2am, \$5. House and breaks.

Flavour Fridays Sno-Drift, 10pm-3am. Hip-hop and salsa.

Ghett Set Skylark, 7-10pm, free. Hip-hop and electronica with Baby Daddy and friends.

Gloss 661 Howard; 339-7444, 10pm-4am. With Reda, Linden C., Raoul Kahn, King Kooba, and SOS.

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

Heavy Fridays 330 Ritch, 10pm. Hip-hop, R&B, and dancehall.

Hi-Fi Lounge 2125 Lombard; 345-8663, 9pm-2am, \$5. Hip-hop with DJ Daymitreus.

Ho Down Arrow, 10pm-2am, free. Dirty hip-hop, funky soul, rock mash-ups and more.

Hush Hush Lounge 6pm-9pm, free. Happy hour. "Kiss Kiss," 10pm-2am, \$5. With Forest Green, Mochipet, and Seraphim.

Insatiable Sound Space 550, 9pm. Monthly themed party.

Studio 21 9pm, \$10. International Women's Day Russian disco party with DJs Nina, Alon, 2Wicked, and Playdoughboy.

Jillian's 101 Fourth St; 369-6100, 9pm-2am. Top 40 and old-school.

Latin Bay Area Glas Kat, 9pm. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-skoool with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Loveland 1710 Mission; 864-5585, 6-10pm. With live performance by Acoustic Sneaky. "Mosaic," 10pm. Hosted by You Are Hear, Fabric 8, and DJ Seven.

Lingba Lounge 9pm-2am, free. Latin house.

Loveslap! Pink, 2925 16th St; www.loveslap.com, 9pm. House music with Charles Spencer, Mauricio Aviles, Movido, and guests.

Mexican Bus Board at Chevy's Restaurant, 201 Third St; 543-8060, 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.

Mighty 9pm-4am.

Milk "Fresco", 10pm-2am. With Yoshito, Kento, and Hakobo.

The Mixer Blind Tiger, 9pm. Old-school and hip-hop with Kevin Armstrong, Theo, and guests.

Now Axum East, 1233 Polk; 474-7743, 11pm-2am, free. With DJs Danny T. and Robbie.

On the Corner Movida Lounge, 9pm-2am, free. Hip-hop, downtempo, dancehall, and more.

Pepperpot Fridays Ganesht, 2700 16th St; 437-9240, 9pm. Dancehall, reggae, soca, calypso, roots, and more with DJ Complex.

Progressive Freedom Up and Down Club, 9pm-2am, \$10. With DJs Dave D, Mike Giannini, and guests.

Quench Fridays Club Q, 61 Golden Gate; www.freeparty.com, 9pm. With various resident DJs spinning music in three rooms.

Reactor 4 and the Church of Elvis Cat Club, 9pm, \$5. Industrial, noise, indie, post punk, alt rock, and glam.

Remedy DNA Lounge, 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.

Rewind 1028 Geary; (925) 339-0893, 9pm-2am. With Steve Masters and Brian Raffi.

Royale 10pm-2am. With DJ Zatch.

Sabor Laszlo, 9pm-2am. Breaks and downtempo with DJ Neal.

Sci-Fi Rx Gallery, 132 Eddy; www.rxgallery.com, 6-9pm, free.

1751 socialclub 9pm-2am, \$5. Pop hits, hip-hop, and R&B with DJ Blagwest.

Shakedown Lit, 9:30pm, \$5. Hip-hop, dancehall, and soul.

Silhouette Shadow Lounge, 299 Ninth St; 252-3334, 10pm. House music with M3, Little, Leonard, and Ellen Ferraro.

Continued on page 64

Jules Broussard

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- Jeffrey Luck Lucas

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Tracorum

- The Push

FRIDAY 3/4 9PM \$10 DOOR

Rube Waddell

- Hamell On Trial

- CarneyBallJohnson

SATURDAY 3/5 9PM \$8 DOOR

Cookie Mongoloid

- Aquri

- Binky

MONDAY 3/7 9PM

FREE ADMISSION

moe. Warts & All IV

listening party

WEDNESDAY 3/8 9PM \$7 DOOR

Continental

- Charles Atlas

- Brian and Chris

March 5th, 9PM

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COOKIE MONGOLOID IS SERENE SPEED METAL. SEALED LEATHER-CLAD COOKIE MONGOLOID IN ALL HIS BLUE, PURRY, GOSPEL-EYED GLORY, SICKED BY THE BAROQUE OF GENDER MIXED METAL BARRIS AS THEY DECIMATE AND REGURGITATE YOUR ENLIGHTENED FAVORITES IN AN AGGRESSIVE METAL WRATH.

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SINGER SONGWRITER

MARK SILVERMAN

ALBUM RELEASE PARTY

KATE KLAIRE

080 MARTIN

THURSDAY, MARCH 3 9:30 \$10

18 & OVER SHOW/ROCK

KINGSTREET

SMITH POINT

THE OTHERSIDE

FRIDAY, MARCH 4 9:30 \$10

ROCK/DANCE/ELECTRONIC/DOWNTempo

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SUTRO • DJ TOM THUMP

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2 SHOWS/CABARET

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POP

STEVE WYNN

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ETIENNE DE ROCHER

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WEDNESDAY, MARCH 8 9:38 \$8

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THISTLE

CRYSTAL SKULLS

THE STONES

THURSDAY, MARCH 10 9:30 \$7

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PRINCE VS. MICHAEL

ROUND 7

FRIDAY, MARCH 11 9PM

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JULIE WOLF

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JAM

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IN RARE FORM

THE OTHERSIDE

SUNDAY, MARCH 13 8PM \$10

JAZZ/SEATED SHOW

THE MITCH

MARCUS QUINTET + 13

MONDAY, MARCH 14 9:30 \$15

SINGER SONGWRITER/SEATED SHOW

JOSEPH ARTHUR

3/15 DIERDRE

3/16 DARK SPARKLE

3/17 CHRIS COTTON & THE NEW HOKUM 3'S

3/18 THE ESTHER SHOW

3/19 TUXEDO MOON

3/20 BRIGHTBLACK

MORNING LIGHT

3/21 PORCHLIGHT

3/22 LOU BARLOW

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STRONG ARM STEADY

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3/16
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84
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Tape
Addison

Sa
3/18
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83
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TALL
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Stung
tribute to The Police
Madonna Summers
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Tu
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84
COMING
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CD RELEASE PARTY !!!
American Radio
featuring members of
The Brody Stewart Band & Chris Clouse
Lilje

Sa
3/19
\$8
84
JAMIE

Hayley & the Vibe
Virgil
Get Licious

Tu
3/11

TAINTED LOVE

F
3/18

FourMinuteMile / Hot Mute
/ goldenstate (CD Release Party)

Sa
3/18

Climber / Morning Spy /
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musiclistings

Friday 4

Friday
From page 63

Sojum RoHian Lounge 9pm-1am, free. House and breaks with DJs Ted and Fred.

Sonic Fridays 1015 Foley. 10pm-6am, \$10-20. With rotating Bay Area and international DJs.

Spa Chi Chi 404 Broadway. 979-3031, 9pm, \$10. House and hip-hop with Big Bad Bruce, Pete Nguyen, Danny Brown, Steve Walker, and Paul Hemming.

Square Ruby Skye 9pm-3am, \$25. Deep funky progressive house and trance.

Swing at Seven SF LGBT Community Center, 1800 Market. 305-8242.

www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.

Tea OneShy 9pm-1am, \$20. With live DJs. **Ten** 810 E. Rio. 870-2324, \$7-10. Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, batucada, house, dancehall, samba, Arabesque, and hip-hop with DJs Garcia Sinclair and Suresh.

Tighten Up 9pm-2am. Hip-hop with Platurn, AIB, Butcher, and Nate Harrison.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

Vote The Stud 10pm, \$10. With DJ Pinky Rink.

Vision Fridays 330 Ritch. 10pm. Hip-hop, R&B, and dancehall.

What the ...? Laszlo. 9pm-2am, free. Hip-hop to chill out with DJ Neal.

Whisper 535 Florida, 252-9442, www.whisper.com. "Good Spirits SF" 6-10pm, free. Hip-hop featuring soulful DJs, Latin jazz, and salsa. "Sugar" 10pm-4am, \$5. Hip-hop and funk with resident and rotating guest DJs.

Wind-Up Zebulun, 83 Natoma; 975-5705, 9pm-2am, free. House music with DJs Kerry Tucker, Naz, Marty, and Leonard.

Wish 1539 Folsom; 278-9474, "Om Happy Hour," 6-10pm, free. With OM Records crew. "Deep House Project," 10pm-2am, free. Deep house with Carlos and crew.

Worldly 1015 Folsom. 10pm-6am. With Bobby Friction, Nihal, Karsh Kale, Janaka Seleeta, MC Colonel, Shabi Farooq, Cheb Imani, Manesha, Shantel, Rick Ross, DJ Killa, Riffat Sultan, Sharaz, Al Khan, Fheran Qureshi, DJ Dragonfly, DJ Sep, Part-time Chiller, DJ Amar, and others.

The X 715 Harrison, sfclubs.com, 9:30pm-2:30am. House with DJ Paolo.

Bay Area

Free Flow Fridays Kingman's Lucky Lounge, 3332 Grand, Oak; (510) 465-KING. 5pm, free. With DJ Jrs, AJB, Rawman, Robynn, and guests.

Party Classix Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

White Horse Bar 8pm. With DJ Eclet.

saturday 5

Rock/blues/hip-hop
Amorphis, Beyond the Embrace, Into Eternity,
Single Bullet Theory Pound-SF 8pm.
Big Boyz Johnny Foley's 9pm.
Baycitys, Manicabo Ella Room. 10pm, \$8.
Blues Sol Ireland's 32, 9pm.
Chris Cain Biscuits and Blues. 8:30 and 10:30pm,
\$15.
Daniel Castro Grant and Green. 9pm.
Cookie Mongoloid, AQUI, Binky 12 Galaxies.
9pm, \$8.
E-Zee Time, Residual Echoes, Earthless Hemlock
Tavern. 10pm, \$6. See 8 Days a Week, page 50.
KRS-One Red Devil Lounge. 9pm, \$20.
Nedelle Amoeba Music. 2pm.
New Moonson, Home At Last Independent. 9pm,
\$15.
O.A.R., Southland Warfield. 8pm, \$25.
OK Go, Plus Ones, Famous Cafe du Nord.
9:30pm, \$12.
Pox Eclipse Cafe Neon, 1801 McAllister; 567-
8478. 9pm.
Prophet Soul Connecticut Yankee. 10pm, \$5.
'Slesspiss Nights Great Parsons Tribute Concert
Great American Music Hall. 9pm, \$12. With Red
Mech, Chuck Prophet and Stephanie Finch.
Mike Thierau Band, Red Sippin' Whiskies, AJ
Roach, Firecracker, Foxgloves Family, and High
Deserters.
Steppin' Boom Boom Room. 9:30pm, \$8.
Tomihira, Love is Chemicals, Boshuda, Dal-
loways Edinburgh Castle Pub. 9:30pm, free.
Tommy Castro Band Slim's 9:30pm, \$16.
Wonderbread 5 Red Devil Lounge. 9pm, \$10.

Bay Area

Desa, Charmless, Collisionville, Cushion Theory
Starry Plough. 9:30pm, \$6.
Fleshies, Veronica Lipgloss and the Evil Eyes,
PCP Roadblock, Abi Yo Yos, Dirty Dirty 924
Gilman. 8pm, \$5.

music listings

Nasty Breeze, Kung Fu Vampire, World Wide Sickness, Delta Activity, Rez'n Blakes. 9pm, \$10. Thriving Ivory Becker's. 9:30pm

Jazz/new music

Don Asher and Waldo Carter Moose's. 8pm.
Bill 'Doc' Webster Band Les Jouins Jazz Bistro. 8pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Conscious Contact Rite Spot. 9pm.
Dexter Gordon Tribute Jazz at Pearl's. 9 and 11pm, \$20. With Larry Vuckovich.
Jazz Trio Ana Mandara. 891 Beach; 771-6800. 8:30pm.
Israel 'Cachao' Lopez Bimbo's 365 Club. 9:30pm, \$25.
Brad Niven Washington Square Bar and Grill. 7pm.
Eric Shifrin Fairmont. 950 Mason; 772-5000. 7pm.
Paula West with Eric Reed Trio Plush Room. 8pm, \$30-35.

Bay Area

Brassiosaurus Trinity Chapel, 2320 Dana, Berk; (510) 549-3864. 8pm, \$8-12.
Dick Hindman Trio Sanchez Concert Hall. 7:30pm.
Hal Stein Quartet Cafe Van Kleef. 9pm, \$5.
Nik Phelps and the Sprocket Ensemble 21 Grand. 8:30pm, \$10.
Pat Martino Quartet Tribute to Wes Montgomery 8pm, 8 and 10pm, \$20.
Rhiannon with Full Bowl of Sound Jazzschool. 8pm, \$12-18.
Vince Lateano Quartet Downtown. 9pm.

Folk/world/country

'Bulgarian Festival' Herbst Pavilion, Fort Mason Center, Marina at Laguna; www.visitbulgaria.com. 2-11pm, free.
Hootenanny Night! Cafe International, 508 Haight; 775-0221. 7pm, free.
Open mic Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.
Los Panchos Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$24-35.

Bay Area

Anouman and Gypsy Jazz Coffee for Thought, 1544 Webster, Alameda; (510) 769-4930. 8pm, free.
Beausoleil with Michael Doucet Ashkenaz. 9pm, \$20.
Marley's Ghost Freight and Salvage Coffee House. 8pm, \$18-50.
Prefijo de Verano Shattuck Downlow. 9pm, \$10-12.
Samantha Raven Liesel's Wet Dress Nomad Cafe; 500 Shattuck, Oakl; 415-595-5444. 7:30pm, free.
Naya Ulloa La Peña Cultural Center. 8pm, \$12.
Chris Williamson, Vicki Randle and Nina Gerber Montclair Women's Cultural Arts Club, 1650 Mountain Blvd, Oakl; (510) 339-1832. 7:30pm, \$28.

Dance clubs

Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.
Beauty Bar 9pm-2am. Dance party with DJ Gabe. M.D.
Better Days Pink, 2925 16th St; www.pinks.com 9pm-2am, \$10. With Frankie Boissy.
Brownstone Tunnel Top. 9pm, free. Afro, Latin, funk, and electropalla with Ruben, Alvaro, Jah Yzer, Coop D'Ville, and Romanowski.
Cafe Arguello 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.
Cue Cocomo 8pm-2am, \$15. Salsa music.
City Nights 715 Harrison; 546-7938. 9:30pm-2:30am. With DJ Sherif.
Club Bounce 2246 Jerrold; (925) 864-1385. 9pm-4am. Hottest hip-hop, sexy R&B, old-school, and dancehall.
Club Dread's First Annual Sound Clash Studio2tv. 9pm-4am, \$15-20. With DJ JFX, TNT SoundSystem, Lustre King, Kill a Face Sound, Terra X, Ashanti Hi-Fi, Shortkut, and MCS Chris and Ivier. See 8 Days a Week, page 50.
Club Scene Endup. 10pm, \$7. With Juanita MOREL, Dave Peterson, and Jose Mineros.
Discotheque Le Colonial, 721 Union; 931-3600. 10pm-2am, free. House and hip-hop with DJ Masao.
Don't Stop Amnesia. 9pm. Funk, R&B, old-school rap, and soul with DJs Hopper and Brother Fate.
Downtown Saturday Night House of Shields. 9pm-2am. With DJ E-Roll and guests.
E-Saturdays Club NV. 10pm-3:30am, \$10. Hip-hop, R&B, and dancehall with Rick Lee and the SBC Dis.
The Factory Factory 525, 525 Harrison; www.dsgenivie.com/factory/factory8.html. 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.
Fiddler's Green 1333 Columbus; 441-9758.

9:30pm. With DJ Keith O'Reilly.
Fire Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm, \$5-10. Hip-hop, neo-soul, and lush grooves with DJs Switch and Deft.
Fluid 10pm. House with Frenchy Le Freak.
Fly 330 Ritch. 10pm. R&B with DJ Mind Motion.
Frisco Disco Arrow. 10pm-2am.
Funky Flashback Saturdays Bench and Bar, 2111 Franklin; lavendarchics@yahoo.com. 4-8pm, free. A club for queer women featuring old-school jams.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gilis.
Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am, \$5. Hip-hop with DJ Paco Loco.
House of Voodoo Rawhide, 280 Seventh St; www.houseofvoodoo.com. 10pm, \$5-7. Deathrock, gothic, punk, glam, and '80s with DJs Voodoo, Jezebel, and Batkat.
Hush Hush Lounge "Just One Happy Hour," 7-10pm, \$1. Original breaks, soul, and jazz. "Juke-box Heroes," 10pm-2am; free. Hip-hop, rock, pop, and soul with DJs Marco Vega, 4aM, and Julia.
JNK! Up and Down Club. 9pm-2am, \$10. Hip-hop, urban grooves, and house.
Laszlo 9pm-2am. With DJ Kenneth Cole.
Levende 1710 Mission; 864-5585. 7-10pm. With Eric Lacy. 10pm. With David Harness.
Live Swing concert and party Metronome Dance Center. 7:30pm, \$16. Live swing concert, beginning lessons, and a party.
Mexican Bus Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.
Mezzanine 10pm. With live DJs.
Mile High Club E25, 682 Commercial; 362-9321. 10pm-2am, free. Jet set lounge sounds with Fletcher and Joel.
Misturada Make-Out Room. 10pm, \$5. Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.
New Wave City Space 550. 9pm. A night dedicated to the soundtracks from '80s films.
Nickelium BBQ 9pm. Rotating weekly DJs.
Nictum glus Kat. 9:30pm-3:30am. A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.
Pop Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm-2am, \$10. With Broker/ Dealer, Brennan Green, and Brown Rainbow.
Qool Saturdays 111 Minna Gallery. 9pm-2am, \$5.
Rhythm Method Shadow Lounge, 299 Ninth St; 252-3334. 10pm-4am. Drum 'n' bass.
Rocket Cat Club. 9pm-3am. Rock, indie, punk, and more.
Royale 10pm-2am, free. With Zach.
Rump City Dalva. 9pm. With DJ Motion Potion.
Run Blind Tiger. 9pm. With Bay Area Natives and Visa Vis.
Russian Bear 939 Clement; 752-8197. 8:30pm, \$10. European and Russian music, dance, and disco.
Salsa at the Met Metronome Dance Center. 8pm, \$10. Salsa dance party.
Session Amnesia. 9pm. Reggae and dancehall.
1751 socialclub 9pm-2am, \$10. Pop hits, hip-hop, and R&B.
Siren Madrone Lounge. 9pm, \$4. With Ted Shred.
Solid Saturdays Lingba Lounge. 9pm-2am, free. Deep house and jungle with J Paul and friends.
Sopi Jillian's, 101 Fourth St; 369-6100. 9pm-2am. Hip-hop, R&B, urban grooves, and reggae with DJs Marlin Adili and Rob Reyes.
Soul-phisticated RoHann Lounge. 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare groove.
Spin Kelly's Mission Rock. 9pm-2am. With live DJs and performances.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Sugar The Stud. 9pm. House with Ellen Ferrato and Leonard.
Suite one8one 9pm-4am, \$20. With live DJs.
Unidym.com Fuse. 9pm. Soulful house.
Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

Bay Area

Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. '70s and '80s glam, rock, and pop.
The Reagan Years Ruby Room. 10pm-2am. '80s music.
White Horse Bar 8pm. With DJ PJ.

sunday 6

Rock/blues/hip-hop

Flox, Petrarchovich Red Devil Lounge. 9pm, \$20.
Guru Garage Boom Boom Room. 9:30pm, free.

HuxaHolix Second String Heroes Ireland's 32. 9pm.
Lara Price Band Biscuits and Blues. 8:30pm, \$7.50.
Polysics Amoeba Music. 2pm, free.
Saucy Monkey Hotel Utah Saloon. 8:30pm.
Sonny Smith, Pure Horsehair Henlock Tavern. 9pm, \$6.
Tokyo Dark Castle DNA Lounge. 9pm.

Bay Area

'Blue Jean Pop Music Festival' Saddle Rack, 24011 Boscail Rd, Fremont; (415) 505-8530. Noon, \$10-20. With Big Sandy and the Lonely Blue Boys, Stompy Jones, Deke Dickerson and the Ecco-Fonics, and Johnny Dilks and His Visitation Valley Boys.
I Love a Parade, Hightower, Gargantula Golden Bull. 7pm, \$5.
Potential Threat Stork Club. 9:30pm, \$5.
Swamp Thang 19 Broadway. 9pm.

Jazz/new music

Don Asher and Waldo Carter Moose's. 11:30am-2pm.
Bill 'Doc' Webster Band Les Jouins. 8pm.
Mike Greensill and Ruth Davies Moose's. 7pm.
Fred Hersch, Ralph Alessi, Mike Christianson, Bruce Williamson, Tony Malaby, Gregory Hefferman, Drew Gress, John Hollenbeck, Kate McGarry, Kurt Elling Herbst Theatre, 401 Van Ness; 392-2545. 7pm, \$26-45.
Victoria Hughes Top of the Mark. 10am-2pm.
Hyler Jones Washington Square Bar and Grill. 7pm.
Katona Twins McKenna Theatre, Creative Arts Bldg, SFSU, 19th Ave and Holloway; 338-1432. 3pm, free.
Mad and Eddie Duran's Quartet Old First Church. 8pm, free.
Noerker's Moxie, BLT +1 Musician Union Hall, 116 Ninth St; 905-4425. 7:30pm, \$8-10.
Sam Grob-Heintz Trio Johnny Foley's. 9pm.
Soul Jazz Collective Canvas Cafe. 8pm, \$3.
Paula West with Eric Reed Trio Plush Room. 8pm, \$30-35.

Bay Area

Concord Ensemble Mills College Concert Hall, 5000 MacArthur Blvd, Oakl; www.mills.edu/music.
Rhodri Davies 21 Grand. 8pm, \$6-10 sliding scale.
'Happy Hour Hangs' Jazzschool, 2087 Addison, Berk; (510) 845-5373. 7:30pm, free. With the David Michel-Ruddy Quartet.
Jim Grantham Jazz Quartet Coffee Mill, 3363 Grand, Oakl; (510) 455-4224. 3-6pm.
Montclair Women's Big Band Jazzschool. 4:30pm, \$20.
Pat Martino Quartet Tribute to Wes Montgomery Yoshi's. 2 and 8pm, \$5-20.
'Reggae and Jazz Fusion' Linn Life Gallery, 6635 Hollis, Emeryville; (510) 507-2955. 7pm, \$10.
'Vince Wallace Curbon' Coffee Shop SR-71, 377 17th St, Oakl; (510) 502-1485. 1-4pm, free.

Folk/world/country

Jimbo Trout and the Fishpeople Music Store, 66 West; 664-2044. 7pm, free.
Los Panchos Brava Theater Center, 2789 24th St; 647-2822. 3 and 8pm, \$24-35.

Bay Area

Domingo de Rumba La Peña Cultural Center. 3:30pm, free.
Jon Fromer and Emma's Revolution La Peña Cultural Center. 7:30pm, \$10-20 sliding scale.
Gayle Schmitt and the Toodla Tamblers ASHkenaz. 3pm, \$4-6.
Mikey Dread, Pacific Vibrations Blakes. 9:30pm, \$15.
'Starry Irish Music Session' Starry Plough. 8pm. With Shay Black.
Steve Gillette and Cindy Mangsen Freight and Salvage Coffee House. 8pm, \$18-50.

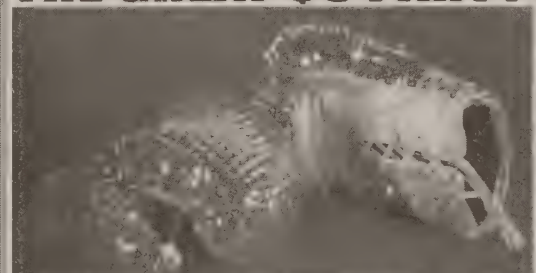
Dance clubs

Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7. Eclectic dance music.
Bionic Pink, 2925 16th St; www.pinksf.com. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.
Booty Base Beauty Bar. 9pm-2am. Old-school electro and future sounds of Germany, Detroit, and Miami with Margarita.
Boys of LB Laszlo. 9pm-2am. With Uphonc and Paul the FanMan.
Club Havana Jelly's. 4pm, \$8. With Orquestra Borinquen and DJ Ivette Fuentes.
Club Pirate Cat Radio 12 Galaxies. 8pm, \$5-7. Pirate Cat DJs and a set by a live band.

Continued on page 66

DEECEE'S SOUL SHAKEDOWN PRESENTS

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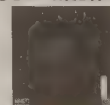
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Thurs 3-3 Japet: old school funk, soul & disco. **DJs Neel Kizmarz**, chair ah! & Ziploc. \$2-4, 9pm.

Fri 3-4 **divergence**: latin + caribbean + afro + asian sounds with **DJ Wisdom**. \$4-9pm.

Sat 3-5 **siren**: influential music for people under the influence. 8-11pm: **DJs Wrong**, **Dave Aju**, & **The Tourist**. 11pm-2am music by **Tad Shred (Jaka Team)**. \$4-9pm.

Sun 3-6 **SpeakEasy**: **Neuveau-raudeville** tea-circus with hot jazz, burlesque girls, drunken sailors and **The SpeakEasy Meter Dancers**. Show at 9pm, \$6.

Mon 3-7 **94117**: a neighborhood living room away from home at Madrone. Different local art, music, and ideas every week. 6pm-12am, tree all night!

Tues 3-8 **future primitive sound presents** - spread love: with resident **DJs B-Love** and **Romanowski**. 9pm-2am, \$2 at the door.

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9:00 pm

Ages 18+

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FEDERATION OF LOVE
RYKARDA PARASOL
BILL LUTY**

THURSDAY, MARCH 3
**VERY BE CAREFUL (LA)
MANICATO**

FRIDAY, MARCH 4 55 AFTER 10PM
**B-LOVE (ORIGINAL, FUTURE PRIMITIVE)
AND ROTATING TURNABLE TEACHERS PRESENT
BLESSED**
A FUNK, HIP HOP, DANCEHALL, LATIN THANG

SATURDAY, MARCH 5 55 AFTER 10PM
MISTURADA
SALSA, REGGAETON, CUMBIA, SAMBA, LATIN HOUSE,
RUMBA, BOSSA BEATS, LATIN HIP HOP, BATUCADA,
MERENGUE, SOCA WITH DJ YANKEA AND SPECIAL GUEST

SUNDAY, MARCH 6 55 AFTER 10PM
**JIM CAMPILONGO
NY ELECTRIC TRIO
NEIGHBORLY DEEDS**

TUESDAY, MARCH 8
**FOSCOE JONES (TX)
DAVE GLEASON'S WASTED DAYS
BOB HARP**

THURSDAY, MARCH 10
EARLY START 8:30 SHARP
**THE HERMS
HIGH VIOLET (PORTLAND)
DAZZLING STRANGERS
(EX STANFORD 4)
FOXTAIL SOMERSAULT**

SUNDAY, MARCH 13
**RED PONY CLOCK
ICYCLES**

MONDAY, MARCH 14
**CAMPO BRAVO
HOLLY THROSBY
LOVE VIGILANTE**
(TUCSON, AZ)
(AUSTIN, TX)

TUESDAY, MARCH 15
EARLY START 8:30
**AUSTIN WILLACY
TERI UNTALAN
VANESSA LOWE
& BUG-EYED SPRITE**

WEDNESDAY, MARCH 16 55
**KELLEY STOLTZ
CONSPIRACY OF BEARDS
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music listings

Monday 7

From page 66

***Mizrach**: Mediterranean Jewish Music and Beyond Jewish Community Center of San Francisco, 3200 California; 292-1233, 7pm, \$30.

Bay Area

Sea Shanty Jams Coffee for Thought, 1544 Webster, Alameda; (510) 769-4930, 8pm, free.
Traditional Irish music session Starry Plough, 9pm, free.

Dance clubs

Club Dread StudioZ tv, 10pm-3am, \$5, women free before 11:30pm. Reggae and dancehall.
Club Fresh The Cafe, 2367 Market; 861-3846, 8pm-2am, \$2. Gay and lesbian hip-hop club.
Club Neon Hush Hush Lounge, 10pm-2am, \$2. "Superfuntime" dance party with rotating DJs, live acts, and more.
Death Guild Glas Kat, 9:30pm, \$5.
Dirty Rip Anu Bar, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. Rock, retro, and electronica with Xray, Dammitt, and guest DJs.

Fuse 9pm. Downtempo.
Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse Beauty Bar, 10pm-2am, free. With Pandora and DJ Arusha.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Industry Night Fluid, 9:30pm-2am, free. With guest DJs.

Lingba Lounge 8pm-midnight, free. Downtempo lounge beats with Bee Dub, Efreem, and Devlin.
Manik Mundae Skylark, 8pm-2am. With Didje Keli and guests.
Mondango Dalva, 9:30pm, free. Rare funk, soul, jazz, and world music with DJ Motion Poiton and guests.

Pepperpot Ganesh, 2700 16th St; info@juvay.com. 9pm. Caribbean riddims with DJs Complex and guests.
Punk Rock Sideshow Hemlock Tavern, 9pm. DJ Tragic and Duchess of Hazzard spinning punk from the '70s, '80s, and more.
Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Sex, Sex, and More Sex Delirium, 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Solid Lounge Wish, 1539 Folsom; 728-9474. 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.

Soul Café Gravity, 3251 Scott; 776-1928. 9:30pm, \$5. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.

Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJ Tune, Abdul, and Mike Anon.
Tacos and Hot Dogs Arrow, 10pm-2am, \$3. '80s pop, rock, new wave, metal, and hip-hop.
Tunnel Top 10pm-2am. Jazz with DJ David Boyce.

Vroom El Rio, 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

I Don't Like Mondays Ivy Room, 7pm, free.
Mystery Night Ruby Room, 10pm-2am.
Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oak; (510) 767-7711. 10pm-2am, free. With DJ Kitty, Prozac Turner, and friends.
Think Tank Shattuck Downlow, 9:30pm-2am, free. Funk, soul, rock, downtempo, and breaks.
Underground Lounge Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am. Psycho '60s and porno '70s.

tuesday 8

Rock/blues/hip-hop

Arms and Legs Hotel Utah Saloon, 8:30pm.
Dave Matthews Tribute Band Red Devil Lounge, 8pm, \$10.
Gavin DeGraw, Wreckers, Tyler Hilton, Bethany Joy Lenz Warfield, 7pm, \$27.75.
'Fat Tuesday Band' Biscuits and Blues, 8:30pm, \$7.50.

GO! Ireland's 32, 9pm.
Hybrid Kid, We Are Invisible, New Years Day Parkside, 9pm, \$5.
Storm and Her Balls, Lashes Bottom of the Hill, 9pm, \$8.
Steve Wynn, Etienne de Rocher, Moore Brothers Cafe du Nord, 8:30pm, \$8.

Bay Area

Red Thread, Famous, Danny Allen Stork Club, 9pm.
Steve Freund Trio Ivy Room, 9:30pm.

Jazz/new music

Beach Nut Jam Beach Chalet, 6:30pm.
Cecil Wells Quintet Les Joulins Jazz Bistro, 8pm.
Evan Francis Duo Bruno's, 7:30pm.
Chris Huson Washington Square Bar and Grill, 7pm.
Kim Nailey Quintet Jazz at Pearl's, 8:30 and 10:30pm, \$10.
Philly Philadelphia Moose's, 7:30pm.
Ricardo Scalas Top of the Mark, 7pm.
Stompy Jones Verdi Club, 2424 Mariniposa, www.oldtimey.net/tuesdays.html. 9pm, \$12.

Bay Area

David Lefebvre Duo Downtown, 8pm.
'Jazzrock Tuesday's' Jupiter, 8pm, free.
Kurt Rosenwinkel Quartet Yoshi's, 8 and 10pm, \$10-16.

Folk/world/country

Acoustic open mic Azum East, 1233 Polk; 474-7743, 7-10pm.

Boca do Rio Ello Room, 9pm, \$6.
'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; 831-8842, 7-9pm.

Bay Area

Acoustic open mic Coffee for Thought, 1544 Webster, Alameda; (510) 769-4930, 8pm, free.
'In Harmony for Asia' Freight and Salvage Coffee House, 8pm, \$20.50. An a cappella fundraiser for tsunami relief.
Starry Plough Open Mic Starry Plough, 7:30pm, free.

Dance clubs

Argentine Tango Practica Metronome Dance Center, 9pm-midnight, \$5.
Asia/Africa/Arabia Nickie's BBQ, 9pm-2am. DJ Cheb 1 Sabbath spins a blend of international music.

Ay Karamba Salsa Glas Kat, 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Broke as Fuck 26 Mix, 10pm-2am, \$3-5. Hip-hop, rap, and soul with DJs 4aM and Ivry.
Bump! Delirium, 10pm-2am, free. Rock 'n' roll, punk, '80s, and indie with DJ Alabaster Adams.
Coco Rico Tunnel Top, 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.

Development AsiaSF, 10pm. Reference, Raygun, and Mykal Crane spin breakfast and house.
Elevator in the Brain Hotel Sublounge, 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.

Exist Wish, 1539 Folsom; 728-9474. 7pm-2am, free. Hip-hop, lounge, downtempo, and more.
Feel Good Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free. R&B and soul with Mai-Lei and Sakel.

Fling El Rio 8pm-midnight, free. Queer and trans danceclub featuring hip-hop, Brazilian, old-school, neo-soul, deep house, world beat, and more.
Fuse 9pm. Turntablism.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

Hugger Mugger Lit, 9pm, free. With Forest Green, Andy W, and Clarity.

Hush Hush Lounge 7-9:30pm, free. Happy hour. "Dust Till Dawn", 9:30pm-2am, \$3. With DJ Centipede and guests.

Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop, Lo-blo Arrow, 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.

Mayonnaisse Skylark, 10pm-2am, free. House with Chonky T, Janikowski, J-Fi, Melyss, Tonic, and special guests.
Mockingbird Beauty Bar, 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.

Music to Rock Your Soul Dalva, 9pm-2am. With Mighty Mr.
Sadie's Flying Elephant 491 Potrero; 551-7988. 9pm-2am, free. Honky-tonk, bluegrass, western swing, and country with Blaze Orange and friends.

StudioZ tv 8pm, free. Rock, punk, and indie with DJ Demon Seed.

Suicide Tuesdays Aunt Charlie's, 133 Turk; www.suicidetuesdays.com. 9pm, \$3. A club for queeros and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.
Taboo Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With David Harness.

Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043. 6-10pm. House music with M3, Anthony Garlic, and Chulada.

Toke Tuesdays Anu Bar, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. With Dawn of Sound.

Continued on page 70

Nickie's

THURSDAY 3/3
BEAST CHURCH
 with Neptune and Weavework
 spinning breaks

FRIDAY 3/4
BODY ROCK
 spinning hiphop funk and soul

SATURDAY 3/5
LIVE AT THE BBQ
 with Shiek Phleck Gordo Cabaza
 and live MC A-Ron Bacardi

MONDAY 3/7
GRATEFUL DEAD JAMS
 with DJ Dan Darkstar

TUESDAY 3/8
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 guest DJ's

breakbeats F.04
 Felix the Dog
 hip hop-rasta Sa.05

Dj Kenni & the
 Team Fernet All-Stars
 soul/old skool Su.06

Dj A-ron
 chill/breaks M.07

Dj Kevvy and guest
 hip hop/soul T.08

Dj Mike
 guest DJ's W.09

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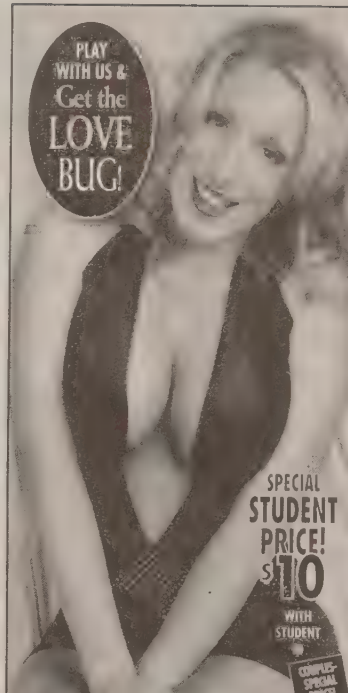
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Also, don't miss our juicy clubland gossip column, third annual Best Bartenders in the Bay poll, and features on everything from supper clubs to St. Patty's Day events, and much more.



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THURSDAY 3/3 • 10PM • 18+
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DJS NAKO, AARON & DISCO SEAN
NEXT WEEK LIVE FROM THE UK:
EMBRACE
FRIDAY 3/4 • 10PM • 21+ SOUL/POP/HIP/HOP/R&B
SO INTERNATIONAL
DJ SCOTTY FOXK
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Saturday, March 5th - 2 pm
NEDELLE
Singer/songwriter Nedelle will be performing live
in support of their new album "From The Ultra North"
-not now on Kill Rock Stars!
Wednesday, March 9th - 7 pm
THE FUTUREHEADS
British power-pop quartet The Futureheads will be
performing live in support of their self-titled
full length debut, now out on Vice Records!
Friday, March 11th - 6 pm
THE BILLY NAYER SHOW
Performing live in support of their latest album "Kashki"
and the DVD release of their film "The American Astronaut"
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events listings

Tuesday 8

From page 68

TrannyShack The Stud, 10pm-3am. A drag show with hostess Hekina.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight. Old-school and funk with DJ Rickochet.

Bay Area

Good Times Radio, 435 13th St. Oakl; (510) 451-2889, 10pm-2am. With Kitty and Sean spin '70s pop, funk-rock, and more.

Kingman's Lucky Lounge 3332 Grand, Oakl; (510) 465-KING, 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.

Phat Tuesday Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266, 6pm-2am. Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

Ruby Room 10pm-2am. Punk, power pop, and breakfasts.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings

wednesday 2

Around town

'Fighting for Our Schools, Fighting Against Imperialism' Oaklandish Gallery, 411 Second St. Oakl; (510) 451-2677, www.oaklandish.org, 6-10pm, \$5-25 sliding scale. See 8 Days a Week, page 50.

'Latinas in the Arts Round Table' Mission Cultural Center for Latino Arts, 2868 Mission; www.missionculturalcenter.org, 7-9pm, \$5. Mixed-media artists Viviana Paredes and Sidney D'Amico and video artist Susana Aragon discuss their work.

thursday 3

Around town

'Sound and Cinema' San Francisco Film Centre, 39 Mesa; 561-3333, 7pm, \$13-16. Peter Golub (Sundance Composer Lab), Mark De Gli Antoni (Soul Coughing), and Heathers director Michael Lehmann speak.

Benefits

'Make and Donate Chemo Caps' Daniel Webster Elementary, 465 Missouri; www.craftgym.com, 6:30-9:30pm, free. Craft Gym invites all to donate and knit homemade hats for patients undergoing chemotherapy.

'Revival Bingo' Metropolitan Community Church, 150 Eureka; www.aceva.com, 7pm, \$20. The Sisters of Perpetual Indulgence hosts a bingo fest to raise money for Stop AIDS Project.

Bay Area

'20th Annual Empowering Women of Color Conference' UC Berkeley, Bancroft at Telegraph, Berk; ewoc.berkeley.edu, 7-9:30pm, \$5-20. The conference, themed "Confronting Power: A Century of Struggle and Movements," features workshops, panels, and speakers Susan L. Taylor, Dolores Huerta, Elaine Brown, and others. Through Sat/5.

friday 4

Around town

'Indestructible' Women's Building, 3543 18th St; 431-1180, ext 17, 7pm, \$5-30. Through Sun/6. See 8 Days a Week, page 50.

'To Cuba, with Love' Yerba Buena Center for the Arts, 701 Mission; 7:45pm, \$10-15. UCSF launches its International Center for the Arts with a celebration of Cuban culture; tonight the AfroCuban All-Stars perform a tribute concert to bassist-bandleader Israel "Cachao" Lopez. Through Sat/5.

Benefits

'12 Points of View' Cachi Studio, 312 Valencia; 543-4034, 7-10pm, donations accepted. Photo

artlistings

tography group Nish F21 hosts a reception for its exhibition (Thurs/3 to Sat/5) to benefit Larkin Street Youth Services.

Bay Area

'20th Annual Empowering Women of Color Conference' UC Berkeley, Bancroft at Telegraph, Berk; ewcc.berkeley.edu. 5:30-8pm, \$5-20. See Thurs/3.

saturday 5

Around town

'Art Inspiring Change' Yerba Buena Center for the Arts, 701 Mission; (510) 601-0182, www.ybca.org. 8pm, \$15-22. Nonprofit Speak Out celebrates progressive art with Boots Riley of the Coup, DREAM Dance Company, John Santos, and other musicians, artists, and dancers.

'Bulgarian Festival' Herbst Pavilion, Fort Mason, Marina at Laguna; www.fortmason.org. 2-11pm, free. Experience Bulgarian food, dancing, music, and art. Groups Balkan Cabaret, Gradina, and Nestinari perform.

'Crossroads: Irish American Festival' San Francisco Public Library, 100 Larkin; www.sfpbl.org. 11:30am-5pm, free. Check out Irish American music, storytelling, children's activities, literature, and more.

'Indestructible' Women's Building, 3543 18th St; 431-1180, ext 17, 7pm, \$5-30. See Fri/4.

'To Cuba, with Love' Bimbo's 365 Club, 1025 Columbus; 474-0365, www.ticketcity.com. 7:30pm, \$25. San Francisco State University presents a screening of *Paraiso*, an appearance by actor Andy Garcia, and bassist-bandleader Israel "Cachao" Lopez performing Cuban music with the Cineson All Stars. See Fri/4.

'Whiskies of the World Expo' Hilton, 333 O'Farrell; www.celticmalt.com. 5:30-9:30pm, \$95. Crazy about scotch? Taste single malts, bourbons, whiskies, and more.

Bay Area

'White Elephant Sale' 333 Lancaster, Oakl; (510) 238-2200, www.museumca.org. 9am-4pm, free. The Oakland Museum of California presents its annual sale of "absolutely everything." Through Sun/6.

Benefits

Miraloma fundraiser Janet Pomery Center, 207 Skyline Blvd; 585-6789, 6-10pm, \$5. Enjoy music, food, and a live and silent auction at a benefit for the Miraloma Cooperative Nursery School.

Bay Area

'20th Annual Empowering Women of Color Conference' UC Berkeley, Bancroft at Telegraph, Berk; ewcc.berkeley.edu. 8:30am-6:30pm, \$5-20. See Thurs/3.

sunday 6

Around town

'Indestructible' Women's Building, 3543 18th St; 431-1180, ext 17, 7pm, \$5-30. See Fri/4.

'Nice Jewish Girls Gone Band' Cafe du Nord, 2170 Market; (415) 861-5016, www.cafedunord.com. 6:30 and 9:30pm, \$15. See 8 Days a Week, page 50.

Bay Area

'White Elephant Sale' 333 Lancaster, Oakl; (510) 238-2200, www.museumca.org. 11am-4pm, free. See Sat/5.

Benefits

'Benefit for Sudanese Refugees' Oakland Metro, 201 Broadway, Oakl; (510) 763-1146, www.oaklandmetro.org. 8pm, \$12. Belly dancers Kimberley Fournier and Elizabeth Strong, Balkan accordionist Dan Cantrell, Jewish storyteller Tim Barsky, and others perform.

monday 7

Around town

'The Art of the Unexpected' Commonwealth Club of California, 595 Market; 597-6705, www.commonwealthclub.org. 5:30pm, \$18. ODC artistic director Brenda Way moderates a discussion with Stanlee Gatti, of the San Francisco Art Commission; Joanna Haigood, of Zacco Dance Theatre; Roberto Hernandez, of Carnaval San Francisco; and Darryl Smith, of the Luggage Store.

'Dear Friends: Music from Final Fantasy' Masonic Auditorium, 1111 California; www.masonicauditorium.com. 7:30pm, \$50-130. Symphony Silicon Valley and San Jose State University Chorale perform music from the popular video game.

tuesday 8

Around town

'Bay Guardian Fiction Contest Winners' Modern Times Bookstore, 888 Valencia; 282-9246, www.mtbs.com. 7:30pm, free. See 8 Days a Week, page 50.

'Voices in Motion' New College of California, 777 Valencia; 437-3408, www.newcollege.edu. 6pm, free. New College of California observes International Women's Day with performances and a panel discussion featuring Judy Grahn, Naomi Quinonez, Fufuilepe Niumetolu, and others.

Benefits

'CARE Earthquake and Tsunami Rehabilitation Fund Benefit' World Trade Center, 1 Ferry Plaza; www.care.org/women. 6pm, \$65. CARE honors Nadia Hashimi of Bibi Fatima-Tu-Sahra Refugee High School, Cheryl Jennings (anchor for KGO, channel 7), and Anne Gust (Gap) at this buffet and tsunami benefit.

Bay Area

'International Women's Day Dance Party' Belladonna, 2436 Sacramento, Berk; (510) 282-2486, www.belladonna.ws. 7-10pm, \$10. Boogie down to benefit the Revolutionary Association of the Women of Afghanistan and Belladonna's Mystery Camp for Girls scholarship.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm), \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Fakes, Copies, and Question Marks." An exhibition exploring how the Asian Art Museum determines the authenticity and dating of objects from its collection. Through March 27. "Sui Jianguo: The Sleep of Reason." Works by the contemporary Chinese sculptor. Through April 24. "The Lost Kingdom of Siam: Art from Central Thailand, 1350-1800." An exhibit exploring Thailand's golden eras. Through May 8. California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm, \$8, \$6 seniors, \$5 for 12 to 17, free for 10 and under (free Tues). "Bouquets to Art 2005." Elaborate floral designs. March 8-11. "Bonjour Monsieur Courbet! The Bruyas Collection from the Musée Fabre, Montpellier." A collection of French masterworks. Through April 3. Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm, \$6, \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under. "Small Press Spotlight: Garrett Izumi." Works by the self-published artist. Through April 16. "Contemporary Literary Comics: Selections from McSweeney's #13." works by Chris Ware, Jeffrey Brown, Ivan Brunetti, Charles Burns, Dan Clowes, David Collier, R. Crumb, and many others. Through May 22. San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm, \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm). "2004 SECA Art Award." Works by Rosana Castillo Diaz, Simon Evans, Shaun O'Dell, and Josephine Taylor. Through May 15. "John Szarkowski: Photographs." A retrospective of works by Szarkowski. Through May 15. "Robert Bechtel: A Retrospective." Paintings and drawings by the San Francisco artist. Through June 5.

Continued on page 72

Hamlock
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WED 3/2	JEWELLED BAND INDIAN JEWELRY (ITX & ELECTRICS) SUGARBEATS (TX)	10PM \$5
THU 3/3	DMBO (JAPAN, ESTRUS RECS.) HAROLD RAY LIVE IN CONCERT APPRECIATION	10PM \$7
FRI 3/4	TOJIMOTO EL CAPITAN	10PM \$6
SAT 3/5	F-ZEE TIGER RESIDUAL ECHOES (HOLY MOUNTAIN), EARTHLESS (SAN DIEGO)	10PM \$7
SUN 3/6	SONNY SMITH PURE HORSESHIT	9PM \$6
MON 3/7	PUNK ROCK SIDESHOW W/ DJ TRAGIC & THE DOWNS OF HAZARD	9PM FREE
TUE 3/8	CLUB CHUCKLES PRESENTS: BUCKY SINISTER COLIN MAHAN (SEQUEL 4K, FRESH ROBOTS), RAMAZ BEKI	10PM FREE
WED 3/9	BOXCAR SAINTS WINTRED E. EYE	10PM \$6
THU 3/10	DARKER MY LOVE (LA) THE POLAR EYES (MEMPHIS, THE EVENING)	10PM \$6
FRI 3/11	2 TON BOA (KILL ROCK STARS) CHARMING HOSTESS	10PM \$7
SAT 3/12	GO GOING GONE GIRLS SONIC LOVE AFFAIR	10PM \$7
SUN 3/13	MILITANT CHILDREN'S HOUR ALANASTOR (NYC)	9PM \$6
MON 3/14	BIRDS OF AMERICA SEAN SMITH W/ SPECIAL GUEST SAM FLAX KEEFER	10PM \$6

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FRI 3/4 Rock Pop Dance R&B \$10*
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SAT 3/5 Hard Rock \$7
ZERO MIND
SHORTIE, DOWNSHIFT

TUE 3/6 Conscious Hip Hop \$5
Tuesday Hip Hop feat.
REBELLIOUS
KAMAKAZI, DJ HERZ
Tuesday Jazz feat. GENE BURKHART

WED 3/7 Hard Rock \$5
SCRAPING FOR CHANGE
MUDSCOW, WUSSIES

THURS 3/10 Indie Rock \$5
ATOMIC MINT
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FRI 3/11 Hip Hop, & Jazz \$8adv/\$10dos
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art listings

Museums

From page 71

Verba Buena Center for the Arts 701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-Sat, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Big Deal, featuring 'Blow Up' By Scott Snibbe." A group exhibition of large size sculptures and installations. "Leon Borenstein and His Friends: A Look at Creative Growth Artists and Their Work." Portraits of and artworks by clients from Creative Growth Art Center, an art program for

developmentally disabled adults. "Extraordinary Exhibitions: Broadides from the Collection of Ricky Jay." A collection of broadsides featuring freak shows, circus acts, and outsider performers from the past. All exhibits through April 3.

Bay Area

Museum of Children's Art 538 Ninth St, Oakl, (510) 465-8770. Mon-Fri, 10am-5pm; Sat-Sun, noon-5pm. Free. "The Power of Art to Transform Education." Works demonstrating the educational value of art in school residencies and after-school programs throughout Alameda

County (reception Sun/6, 2-4pm). Through April 3.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Mark Manders/Matrix 214: The Absence of Mark Manders." Sculptures and installations by Manders. Through April 10. "Althea Thauberger/Matrix 215: A Memory Lasts Forever." A video installation with accompanying photographs by Thauberger. Through April 10. "Drawn by the Brush: Oil Sketches by Peter Paul Rubens." Thirty oil sketches. Through May 15. "Blind at the Museum." An exhibition exploring blindness and the visual arts. Through July 24.

galleries

Opening

Arspace 1286 Folsom; 621-4438. Mon-Wed, 10am-5pm, and by appt. New works on panel by Joseph Reichen (reception Thurs/3, 5-11pm). March 3-30.

Artist-Xchange 3169 16th St; 864-1490. Call for hours. "Artists Opening XI," works by local artists. Fri/4, 7-10pm.

Balazo Gallery 2811 Mission; 550-1108. Sat-Sun, noon-5pm. "Common Patterns," works by Courtney Coulson and Inez Lopez (reception Fri/4, 7pm-midnight, featuring live music by Continuous Peasant, Graves Bros Deluxe, and Poetics, \$7). March 4-19.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. "Bark," photographs by Helene Sobol (reception Sun/6, 3-5pm). March 6-24.

Catharine Clark 49 Geary, second fl; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Strange Architecture," works by Sheri Simons, Josephine Taylor, Mark Bennett, Jimbo Blachly, Ben Peterson, Julia Page, Phoebe Washburn, and David Hamill (reception Thurs/3, 5:30-7:30pm). March 3-April 16.

Dolby Chadwick 210 Post, Ste 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "Proscenium Series," works by Stephen Simons (reception Thurs/3, 5:30-8pm). March 3-April 2.

Femina Potens Gallery 465 South Van Ness; 217-9340. www.feminaartpotens.com. Mon-Wed, Fri, 1-5pm. Mixed-media work by Laura Splan (reception Fri/4, 7-10pm). March 4-25.

Focus Gallery 2423 Polk; 567-9067. Tues-Wed and Fri-Sun, noon-6pm; Thurs, noon-9pm. Photographs by Keith Gidlund and Horm Halm (reception March 10, 6-9pm). March 2-31.

Fong/Heimerdinger Gallery 760 Market, Ste 258; 566-1910. Wed-Sat, 11am-5pm. "On This Earth: Photographs from East Africa," photographs by Nick Brandt. March 3-26.

Frey Norris Gallery 456 Geary; 346-7812. Tues-Sun, 11am-7pm. "Mathematical Perfection," works by Ted Vasin. March 3-April 1.

Haines 49 Geary, fifth fl; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Magnatron," works by James Turrell; "All Things Wild and Innocent," new paintings by Max Gimblett (reception Thurs/3, 5:30-7:30pm). March 3-April 23.

Hang 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "All about Line," works by Addie Shevlin (reception Thurs/3, 6-8pm). Through April 4.

Hang Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm. "Red Sun," works by Freya Prowse (reception Thurs/3, 6-8pm). Through April 4.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "Dealing Kindly with Insects in the Home," work by Saskia Leek, Thomas Ravens, and Sue Tompkins. March 5-April 2.

Live Worms Gallery 1345 Grant; 309-6026. "We Eight Them in North Beach," avant-garde works by Joie Cook, George Long, Rebecca Peters, and others. Thurs/3, 7-10pm.

Modernpast Gallery 675 Chenery; 333-9007. By appt only. "Solace," photographs by Kristin Satzman (reception Fri/4, 6-9pm). March 4-30.

Old Mint 88 Fifth St; 537-1105. www.history.org. Thurs-Mon, noon-5pm. "The San Francisco World of Richard Perri: Faces, Places and Things," retro images of San Francisco's forgotten buildings. Wed/2, 5-7pm; Sat/5, 10am-4pm; Sun/6, noon-1pm.

Pigman Gallery 72 Tehama; 546-7441. Mon-Fri, 11am-4pm. Works by Kay Kang (reception Thurs/3, 7-11pm). March 3-29.

Robert Koch Gallery 49 Geary, fifth fl; 421-0122. Tues-Sat, 10:30am-5:30pm. "Leisure," works by Bill Owens; "People at Work," works by Nathan Baker (reception Thurs/3, 5:30-7:30pm). March 3-April 30.

San Francisco Center for the Book 300 De Haro;

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stage listings

Galleries

From page 73

Ongoing

Amperand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm, and by appt. "Apparent Boundary," oil paintings by Lisa Goldschmidt; recent work by James L. Sansing. Through March 11.

Artists' Television Access 992 Valencia; 824-3890. Mon-Sat, 10am-10pm. "Département des Arts de l'Islam, Salle 1, Objets d'Irak," a video installation by Michelle Dizon. Through March 20. "Four War Years," posters against Bush. Through March 28.

Cafe Royale 800 Post; 441-4099, www.caferoyale-sf.com. "Balkhyar: Return(ing) to Country/Home," a photographic installation by Gloria G. Galang (reception Thurs/3, 8pm-midnight). Through April 3.

California Institute of Integral Studies 1453 Mission; 575-6242. Mon-Fri, 9am-6:30pm. "The Space Between," color photographs by Michael Trainer. Through March 31.

City Picture Frame Gallery 524 Third St; 543-4105. Mon-Sat, 8:30am-5pm. Paintings and mixed-media works by Mark Seely and Dieter Tremp. Through March 11.

Drawing Works Art Studio and Press 1853 Powell; 434-DRAW. Tues, Thurs-Fri, 10am-5pm, and by appt. "Unfolded: The Accordion Wall Book," accordion books by members of the Pacific Center for Books Arts, students of the SF Center for the Book, and invited artists. Through March 15.

Elms Eagles-Smith Gallery 49 Geary, Ste 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Bob Nugent. Through March 12.

Elizabeth S. and Alvin I. Fine Museum Congregation Emanu-El, 2 Lake; 751-2535. Paintings by Frank Born. Through Sun/6.

Fine Arts Gallery San Francisco State University, Fine Arts Bldg, Rm 238, 1600 Holloway; 338-6535. Tues-Sat, noon-4pm; Wed, noon-7pm. "Afrocuba: Works on Paper 1968-2003," prints, drawings, lithographs, collagraphs, woodcuts, and more by 26 artists from Havana and Santiago de Cuba (reception Sat/5, 11:30am-4:30pm; closing reception March 30, noon-7pm). Through March 30.

Frankel Gallery 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Underfoot," photographs by Irvin Penn. Through Sat/5.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. Paintings by Robert Bechtle. Through Sat/5.

Giant Robot SF 622 Shrader; 876-GRSF. Mon-Fri, 11:30am-8pm; Sat, 11am-8pm; Sun, noon-7pm. "The Tree Show," a group show featuring works by Aiyana Udesen, Albert Reyes, Bigfoot, Caroline Hwang, Jeana Sohn, Matt Haber, Maya Hayuk, Saelee Oh, and others. Through March 14.

Gregory Lind Gallery 49 Geary, fifth fl; 296-9661. Tues-Sat, 10:30am-5:30pm. "All Are Equal, but Some Are More Equal than Others," works by Asuka Ohsawa; "I'm Sure I'm Shouting," works by Tucker Schwarz. (reception Thurs/3, 5:30-7:30pm). Through March 26.

Heather Marx Gallery 77 Geary, second fl; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Fame," works by David Lyle. Through March 26. See Critic's Choice.

Hostett Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. New work by Jim Campbell. Through Sat/5.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. Recent work by Frank Stella; "Major Prints," works by Robert Bechtle, Christopher Brown, Lucian Freud, Damien Hirst, Sol LeWitt, Ed Ruscha, and others. Through March 26.

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Along the Roads of China," works by Weng Yungang and Zhang Lujang (reception Fri/4, 6-8pm). Through March 26.

Lisa Dent Gallery 660 Mission; 975-0860. Wed-Fri, noon-5pm; Sat, 11am-6pm, and by appt. "Otherkin," works by Robin Ward. Through Sun/6.

Madrone Lounge 500 Divisadero; 241-0202. Call for hours. "Monster," a group show featuring works by Dino Alberto, Julian Guarco, Shawn Gurczak, Michael Page, and David Richard. Through Sun/6.

Meridian Gallery 545 Sutter; 398-7229. Tues-Sat, 11am-5pm. "As They Saw It — Richard Correll and Frank Rowe: Six Decades of Their Art of Social Conscience," prints, paintings, and drawings. Through Sat/5.

Needles and Pens 483 14th St; 255-1534. www.needlespens.com. Thurs-Sun, noon-7pm. "From Here on Out," new drawings by Jen Smith. Through March 20.

Paul Sunderholm Gallery 49 Geary, fourth fl; 296-8405. Tues-Sat, 11am-5pm. New monotypes by Barry Ebner. Through March 12.

Queen's Nail Annex 3191 Mission; 240-9874. "Peripheral Listens," works by Jason Jägel. Through Sat/5.

Shooting Gallery 839 Larkin; 931-8035, www.shooting-gallerysf.com. Tues-Sat, noon-7pm. "Cine Delirio," surrealist art by Shawn Barber, Eric Joyner, Lee Harvey Roswell, and Nathan Spoor. Through Sat/5.

66 Balmy Gallery 591 Guerrero; 522-0502. Thurs-Fri, 3-8pm; Sat-Sun, noon-5pm. "Street Skins and Other Tactile Encounters," new works by Daisy Eneix. Through March 13.

667 Shotwell 667 Shotwell; www.667shotwell.com. By appt. "Overture," works by Marisa S. Olson. Through March 14.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. Assemblages by Whit Ingram (reception Thurs/3, 5-7pm). Through March 26.

Tangent Contemporary Art 355 Bryant, Ste 307; 977-0920. By appt. Works by Connie Goldman and Eric Zammitt. Through March 15.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Mark Perlman (reception Thurs/3, 5:30-7:30pm). Through March 31.

Triangle Gallery 47 Kearny, fifth fl; 392-1686. Tues-Sat, 11am-5pm. Watercolors by Lynn Sondag. Through March 12.

Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. "Photo," photographs by Pete Eckhardt, Stephanie Gene Morgan, and Chris Anthony. Through Sat/5.

Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Fri, 11am-6pm. "seamarks," new work by Steve Roden; "The Intimate Collaboration: 25 Years of Teaberry Press," intaglio prints produced by Teaberry Press. Through March 12.

Bay Area

F.W. Olin Library Mills College, Heller Rare Book Room, 5000 MacArthur Blvd, Oak; (510) 430-2047. Mon, 10am-noon, 1-9pm; Tues-Fri, 10am-noon, 1-5pm. "Show Me a Story: Children's Books and the Technology of Enchantment," pop-up and movable books from private collections and the F.W. Olin Library. Through March 11.

John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Faculty Exhibition 2005," works by various artists (reception Sat/5, 7-9pm). Through March 16.

Mills College Art Museum 5000 MacArthur Blvd, Oak; (510) 430-2164. Tues and Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "Slow Time/Play Time," works by Bean Finneran; selected videos by Anne Walsh; "Ras Al Jinz," a new video by Charlotte Procter; "Selected Recent Acquisitions," works by various artists. Through Sun/6. "400 People," photographs by Betsy Schneider. Through Sun/6.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giatina, Anna Mantzaris, and Lara Shalom. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

African Company Presents **Richard III** African American Art and Culture Complex, 762 Fulton; 1-866-468-3399, www.ticketweb.com. \$25-30 (preview, \$5). Previews Thurs/3, 8pm. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through March 20. African American Shakespeare Company performs Carlyle Brown's play about the first black theatrical troupe in the United States, which launched a daring performance of Shakespeare's *Richard III* in 1821.

American Irish Esai on Taylor; 277 Taylor; 995-1977. \$20. Opens Fri/4, 8pm. Runs Fri-Sat and March 24, 8pm. Through March 26. Restless Mind Productions performs Ken Slattery's comedy about an Irishman caught between two cultures.

Female Transport and **Lilies Zeum Theater**, Yerba Buena Gardens, Fourth St at Howard; 749-2228, www.aad-sf.org. \$12-25. Female Transport previews Tues/8, 8pm. Opens March 9, 8pm. Runs March 12, 15, 18, 20, 22, 24, 26, 29, April 1, 2, 3, 8pm (also March 12, 2pm); March 19, 30, and April 2, 2pm. Through April 3. Lilies previews March 10, 8pm. Opens March 11, 8pm. Runs March 13, 16-17, 19, 23, 25, 27, 30-31, and April 2, 8pm (also March 13, 2pm); March 20, 26, and April 1, 2pm. Through April 2. The ACT Master of Fine Arts Program presents repertory performances of plays by Steve Gooch and Michel Marc Bouchard, featuring both student and professional actors. Recommended for audiences 13 and up.

Killing My Lobster Kisses a **Toad Noli** Space, 2840 Mariposa; www.killingmylobster.com. \$12-17. Opens Thurs/3, 8pm. Runs Thurs-Fri and March 9, 8pm; Sat-Sun, 7pm (also Sat, 9pm). Through March 13. See 8 Days a Week, page 50.

Trumbo: Red, White, and Blacklisted Post Street Theatre, 450 Post; 771-6900, www.trumbototheplay.com. \$42.50-62.50. Opens Tues/8, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through March 20. Two-time Tony winner Brian Dennehy stars in Christopher Trumbo's play about his father, legendary screenwriter and "Hollywood Ten" member Dalton Trumbo.

Bay Area

Ben Franklin: Unplugged 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600, www.142throckmortontheatre.com. \$20-25. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm; Sun, 5pm. Through March 20. Josh Kornbluth performs his solo show.

Ongoing

Ain't It So ... Next Stage, 1620 Gough; 333-6389, www.ve-have-not.org/itx. \$20. Thurs/3-Sat/5, 8pm. Charles Johnson's *Ain't It So ...* begins in Alabama, 1949. A young African American woman named Katherine is dating Jerry Mulligan, a white man. When Katherine's brother Jim and his



The Kingdom of Siam: The Art of Central Thailand, 1350-1800. This exhibition is made possible by generous support from the L. Rhodes and Leona B. Carpenter Foundation, the Bernard Osher Foundation, The B. Ovin Falls Foundation, the National Endowment for the Arts, The Blockmore Foundation, the Columbia Foundation, and the Flora Family Foundation with additional support from the Asian Art Museum's Jade Circle. This exhibition also is supported by an indemnity from the Federal Council on the Arts and Humanities. Asian Art Museum, 200 Larkin Street, San Francisco (415) 581-3500 www.asianart.org



Marisa Spoor



stage listings

best friend, McCoy, discover the couple's inter-racial relationship, they take Jerry by force and murder him. Flash forward almost 30 years to Chicago: the two now-married, still-best-friends are growing old, working toward retirement and still trying to forget their pasts. Their wives, Mattie and Bessie, are eager to move back to the South, not knowing why the men left in the first place and why they can never return. This touching and well-written domestic drama, directed by Johnson and Artise Hardy (presented by CJ Productions in celebration of Black History Month), is filled with talented actors whose timing and rapport make their friendships, marriages, and struggles come to life. (Mantzaris)

'Bay One-Acts (BOA) Festival' Eureka Theatre, 215 Jackson; 776-7427, www.threewisemonkeys.org. \$17-20. Thurs-Sat, 8pm; Sun, 3pm. Through March 20. Three Wise Monkeys Theatre Company presents its fourth annual festival of short plays, with three to four different selections each weekend.

◆ **The Bitter Tears of Petra von Kant** Last Planet Theatre, 351 Turk; 440-3505, www.lastplanettheatre.com. \$15-18. Thurs/3-Sat/5, 8pm; Sun/6, 2pm. Rainer Werner Fassbinder's brief but prolific career as the most prominent figure of the so-called New German Cinema overshadows his contribution to the theater. In fact, Fassbinder wrote several plays that afterward became the basis for his own films, including *The Bitter Tears of Petra von Kant*. And as *Last Planet Theatre's* cool and sultry production suggests, it remains a vital work for the stage. The title character (compellingly played by Kathryn Wood) is a strong, sophisticated, and successful fashion designer who falls desperately in love with Karin (Torl O'Neill), a much younger and married working-class woman whom Petra takes in as her model and protégée. Their affair soon dissolves, leaving Petra devastated. Meanwhile, Petra's much abused assistant and servant, Marlene (Heidi Wolff), a crucial collaborator in her work, observes the entire episode in submissive but troubled silence. The simple story line offers a subtle, unsparring portrait of power and desire among an exclusively female circle. Artistic director John Wilkins's staging heightens the already stylized and symbolic nature of the play

with precise effects that convey an impulsive charm and droll excess, while his sharp and appealing cast handles it all with aplomb. (Avila)
Crash Course: Cooking, Juggling, and Getting Hurt Climate Theater, 285 Ninth St; 871-9699, www.crashcourseshow.com. \$15. Fri-Sun, 8pm. Through June 26. Juggler Scot Nery hosts a comedy cooking show, with weekly themes, recipes, and guests.
Evil Dead: Live Off-Market Studio, 965 Mission; 896-6477, www.cafearts.com. \$15. Thurs/3-Sat/5, 8pm. Being a rabid fan of Sam Raimi's three *Evil Dead* films is a requirement for fully enjoying

this CAFE production, which makes up for what it lacks in professional finesse with a high-energy appreciation for its source material. A tiny stage stands in for the creepy cabin, haunted woods, medieval battlefield, and other locales, and the special effects include hoses of fake blood aimed, Grand Guignol-style, at the audience (if you don't want to get doused, don't sit in the designated "splatter zone.") Some uneven acting mars the early scenes, but things come together by the scream-filled second act; rubber-faced Robert Selander is especially memorable as groovy hero Ash. (Eddy)

Family Jewels: The Making of Veronica Klaus Exit Theatre, 156 Eddy; 820-1565, www.steinbeckpresents.org. \$17-20. Thurs-Sat, 8pm. Through March 12. Cabaret chanteuse Veronica Klaus performs a new autobiographical show about her transformation from "Midwestern small-town schoolboy to Bay Area diva."
Mambo Italiano New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcs.org. \$20-40. Extended run: Wed/2-Sat/5, 8pm; Sun/6, 2pm. New Conservatory Theatre Center presents the U.S. premiere of Canadian playwright Steve Galluccio's popular comedy (later made

into a film), set in an Italian Canadian enclave of Montreal, where second-generation son Angelo (Christopher Maikish) struggles to edge his way out of the closet while living with child hood pal turned lover Nino (Tony Davis). But his loud, chaotic, and traditional parents (Cathy Fihian and Richard Ryan) remain oblivious to what all of Angelo's sadistic schoolmates sensed years ago. Nino, for one, would prefer to remain in their "warm and comfy" closet, and only sister Anna (Jessica Viola), well into her 30s and still living at home with the aid of fistfuls of pills

Continued on page 76

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GUARDIAN

stage listings

Theater

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and alcohol, supports Angelo's desire to give up the charade. When Angelo finally does, acceptance is naturally a long way off, as his parents and Nino's mother (Ana Bayat) plot to reorient him via a "nice Italian girl" (Camilla Busnovet-sky). Director George Maguire's overly exaggerated production features broad TV-style humor and accents, which can be wearing, though the inconsistent but sometimes canny play and its punchy cast get more congenial as the evening progresses. (Avila)

Monster Playhouse, 536 Sutter; 677-9596, www.sfpplayhouse.org, \$30, Wed-Sat, 8pm (also Sat, 3pm). Through March 18. Life with the Frankensteins would come close to *Father Knows Best* in early 19th-century costumes, except father clearly doesn't know best. In fact, the family's brilliant scientist-son, Victor (Jason Frazier), become a father (of sorts) of his own, lends new meanings to the term "deadbeat dad." Framed as a series of flashbacks triggered by an odd cave encounter between an arctic explorer (Kalli Jonsson) and the mysterious Victor, playwright Neal Bell's fairly faithful adaptation of Mary Shelley's 1818 gothic novel spins a spooky and literate sci-fi melodrama of overweening ambition and an equally dangerous stifling of the human heart. So articulate a world insists that even Victor's famous monster (a very credible Paul Santiago) speak his mind — indeed, in his bitter solitude he comes to sound the most eloquent and philosophical of them all. Despite the tangle of sex and death, however, Bell's cinematic script has less energy in it than Victor's glow-jar, and director Bill English's large, able cast finds only fleeting opportunities for real chemistry. The atmosphere, however, couldn't be better, balancing the old-world types with a stage design by Steve Coleman (set), Jon Retsky (lighting), and Chris Paulina (sound), whose haunted landscapes — further animated by John Behrens video design and Marjorie Moore's period costumes — are an enchanting Disney-esque playground. (Avila)

◆ **No Exit** Exit Stage Left, 156 Eddy; 419-3584, \$15-20. Extended run: Fri-Sat, 8pm. Through

critic's choice: stage

Dandelion Dancetheater

Fri/4-Sat/5, ODC Theater

When Eric Kupers and Kimiko Guthrie, right out of UC Santa Cruz, started collaborating in 1991, they were a couple. They're uncoupled now, but their artistic relationship continues in Dandelion Dancetheater. It's one in which their works intersect but also shoot off in completely different directions. Guthrie has refined her approach to dissecting how the commonplace shapes perceptions of ourselves and others: when two people do identical moves, what does that tell us about them? How much can we read in a single gesture, for example, a handshake? Kupers, for his part, has gone out into left field by examining identity through that most vulnerable aspect of our selves, the nude body. *The Undressed Project* digs into fundamental questions about how our physical selves relate to the rest of us. Dandelion's spring season is delivered in two parts. The evening starts at 7 p.m. with a double bill of world premieres. Guthrie's *You* is a sextet that looks at the connection between the memory and the reality of a relationship. Kupers's *Octagon*, a collaboration with musician Patrick Cress and painter Nancy Ostrovsky, balances between improvisation and composition in looking at obsession.



For *Coital Canvas II*, which starts at 9:30 p.m., ODC Theater becomes a nightclub in which the Kupers-Cress-Ostrovsky trio meet for an extended jam session, which the audience is invited to join. 7 and 9:30 p.m., 3153 17th St., S.F. \$12-\$15 (\$17-\$20 both shows). (415) 863-9834, www.odctheater.org. (Rita Felciano)

March 12. "Ah, there it is. That human dignity you always revert to." A lot of good it will do down here too. This is bourgeois hell. It's bad enough the bellboy (Nick Macaroni) takes back in so ominously macabre a tone; Garcin (Adam Kenyon Venker) finds recourse to the usual evasions offered by civility only to feed the beast. And who's the beast? "Hell," goes the famous line, "is other people." A formula for endless torment between Garcin and his roommates Ines (Darcy Brown-Martin) and Estelle (Danielle O'Hare), a precise mixture of the compatible and incongruous. Simple, elegant, and brutal: three words that also apply to Cutting Ball Theater's excellent production of Sartre's 1944 drama, a precursor to the theater of the absurd, presented for the first time in artistic director Rob Melrose's vibrant new translation. Director Adriana Bahr helms three well-honed and engrossing performances — framed by Jon Brennan's crisp and spooky scenic-lighting design, Cliff Caruthers's sinister soundscape, and Amy Nielson's immaculately civilized costumes — as desire, sadism, and conscience turn the heat up on the most urbane of infernal settings. (Avila)

◆ **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750, \$15-22. Extended run: Thurs-Fri, 8:30pm; Sat, 5pm. Through March 26. What, the unspectacularly middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

Not about Nightingales Theatre Rhinoceros, 2926 16th St.; 861-5079, www.therhino.org. Call for price. Wed-Sat, 8pm; Sun, 3 and 7pm. Through March 13. See "Torture Untangled," page 39.

Party Daze New Conservatory Theatre Center, 25 Van Ness; 861-4914, ext 109, youthaware@nctcsf.org, \$7-10. Mon-Thurs, 10am and 11:30am. Through March 10. New Conservatory Theatre Center's YouthAware Educational Theatre Program presents Ed Roy's solo play that explores the causes of violence in relationships.

A Reckoning Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822m www.magictheatre.org, \$20-38. Previews Wed/2-Fri/4, 8:30pm. Opens Sat/5, 8:30pm. Runs Tues-Sat, 8:30pm; Sun, 2:30pm. Through March 27. Magic Theatre

presents the American premiere of Wesley Moore's family drama about the feud between a father and daughter, starring real-life father and daughter Kevin Tighe and Jennifer Tighe. **Rescue and Recovery** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org, \$20-40. Wed/2-Sat/5, 8pm; Sun/6, 2pm. The New Conservatory Theatre Center's Pride Season Ten continues with Steve Murray's dark comedy about falling in love with the right person at the wrong time.

Rococo Risque, Liberties Taken Danzhaus, 1275 Connecticut; www.rococorisque.com, \$10-15. Fri/4-Sat/5, 8pm. The Red Gate Performance Collective uses dance, song, comedy, and theater to comment on the current political climate.

◆ **Rush Limbaugh in Night School** Marsh, 1062 Valencia; 826-5750, www.themarsh.org, \$15-22. Extended run: Sat, 8pm (no show April 9); Sun, 7pm (no show Sun/6). Through April 17. Picture this: it's 1998, President Bill Clinton's facing impeachment for horsing around without the consent of Congress, and Rush Limbaugh is on top of the world, as well as on top of the ratings charts, at the very peak of his celebrity. All of a sudden a Cuban American with a righter-than-thou radio slot in Miami gets Rush nervous enough to enroll incognito in an evening Spanish class at the New School for Social Research. In that classroom, Limbaugh (alias Russell Lindbergh) will fall in love with a baby-boomer massage therapist with a secret of her own. First birthed at the Marsh in 1994 to great multiple run-extending applause, *Rush Limbaugh in Night School* is back, and it's still some of the sharpest satire around. (Avila)

Stairway to Heaven Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org, \$9-15. Thurs/3-Mon/7, 8pm. In the world premiere of celebrated author, playwright, and performer Jessica Hagedorn's *Stairway to Heaven*, Heaven is the name of a Tenderloin strip club, circled by characters as diverse as sleazy but good-natured businessman Blauvelt (Luis Sagaur); exotic dancer Minnie (Tina Huang); her sometime boyfriend Mickey (Sean San José); his landlady, Nena (Catherine Castellanos), a Filipina immigrant; and Nena's mismatched twin, the deceptively straitlaced and fiercely plucky Fe (Margo Hall). There's more reason than rhyme to this jumble of incongruent personalities that go into Hagedorn's rumination on the resilience of life amid death and decay. And in collaboration with theater company Campo Santo and director Nancy Benjamin, *Heaven* can produce some sharp and arresting theatrical moments. But then, despite complex and soulful performances, there's almost too much meaning to successfully take root in the play's single 90-minute act. (Avila)

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The Typographer's Dream Thick House, 1695 18th St; 821-4849, www.encoretheatrecompany.org. \$15-20. Extended run: Thurs-Sat, 8pm (no show Thurs/3-Sat/5; additional shows March 19, April 2, 5pm); Sun, 5pm (no show Sun/6; additional show April 3, 1pm). Through April 3. Encore Theatre Company performs Adam Bock's new comedy.

'Under the Rainbow' Off Market Theater, 965 Mission; 896-6477, www.cafefairs.com. \$25. Thurs, 8pm; Fri-Sat, 7 and 9pm. Through March 12. Asian American Theatre Company performs two new one-acts by Philip Kan Gotanda, *Natalie Wood is Dead* and *White Manifesto*.

V the Ultimate Variety Show V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. \$24-44. Nightly, 6 and 8pm. Ongoing. A revolving array of variety acts highlight this family-friendly show originally produced in Las Vegas.

Well Geary Theater, 415 Geary; 749-2228, www.act-sf.org. \$11-68. Wed/2-Sat/5, March 8-12, 8pm (also Sat/5, March 9, and 12, 2pm); Sun, 2pm. Through March 13. Avoiding solipsism in autobiographical solo performance may sound like missing the point, but the best work often operates through a contradiction: an element of chaos almost exterior to the performer him or herself. (Josh Krombluth's dad in *Red Diaper Baby* comes to mind, as large a presence as his conflicted, devoted son.) The brilliance of Lisa Kron's playful, engaging, slyly sophisticated solo show — presented by American Conservatory Theater — is that it isn't, strictly speaking, "solo" at all. And by bringing her mother literally onstage (played by the wonderful Jayne Houdyshell), as well as an ensemble of actors hired to play other characters from her sickly childhood (after which she eventually, mysteriously became "well"), the accomplished New York-based solo performer unleashes forces that cannot be contained. Kron, with self-effacing charm and consummate timing, explores her upbringing in a newly integrated suburb of Lansing, Mich., as the daughter of an equally sickly mother who led an interracial grassroots battle against government redlining. In the face of the unruly elements of her own life, however, Kron's deeply funny attempt to retain the dubious privileges of the solo artist, against her mother's larger center of gravity, ends by breaking open the form to embrace a wider definition of self. (Avila)

Bay Area

Beowulf La Val's Subterranean, 1834 Euclid, Berk; (415) 608-9683.

www.mimeider@yahoo.com. \$10-15. Sun, 7-10pm. Through March 20. Philip Wharton performs a solo take on the classic story.

The Bright River Oakland Metro, 201 Broadway, Oak; (415) 256-8499, www.inhousetickets.com. \$12-35. Extended run: Wed, 8pm. Through March 16. Tim Barsky and Everyday Theatre perform their hip-hop retelling of Dante's *Inferno*.

Dublin Carol Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$28-45. Wed/2-Sat/5, 8pm; Sun/6, 2 and 7pm. The West Coast premiere of Conor McPherson's well-wrought drama, about a heavy-drinking

middle-aged undertaker facing the consequences of his sordid past, offers an exceptional opportunity of settling into character and narrative, drawing us deep into its homely corner of the world in a mere 90 minutes. In Aurora Theatre and director Joy Carlin's smoothly assured production, Gary Armagnac delivers a rich and moving performance as John, a tippling mortician dispensing hard-won wisdom and avuncular concern to his young assistant, the doggedly patient Mark (a nicely bottled up Nicholas Pelczar), one Christmas Eve as John's employer and benefactor lies in a hospital bed. When John's estranged daughter (Holly Horn-

lien, in another beautifully shaded portrait) shows up a little later with grim news and an even more distressing request, his propensity for good-natured if needy blather turns into a desperate attempt to extricate himself from the burden of his past and its continuing hold on him. *Dublin Carol's* adept adherence to a traditional dramatic form makes it seem a play that could (almost) have been written a century ago. Coming instead from one of Ireland's leading contemporary playwrights (McPherson's *The Weir*, on Broadway in 1999, was a major success for Aurora in 2000), it underscores an impressive bid for the continuing centrality of story-

telling on the 21st-century stage. (Avila)
Enemy Combatant Berkeley City Club, 2315 Durant, Berk; (510) 558-1381. \$8-20 (Thurs/3, pay what you can). Thurs-Sat, 8pm; Sun, 5pm. Through March 26. Central Works performs Gary Graves's new drama about "American traitors," including Taliban follower John Walker Lindh. **The Just Ashby Stage**, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$10-30 (Wed/2-Sun/6, pay what you can). Previews Wed/2, 8pm. Opens Thurs/3, 8pm. Runs Thurs-Sun, 8pm. Through April 10. Shotgun Players performs Albert Camus's examination of an assassination during the 1905 Russian Revolution.

Othello La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. \$10-15 (Thurs, pay what you can). Thurs-Sat, 8pm. Through March 19. This production of *Othello* is set in the U.S. military, not the Venetian army, and the first scene has a closely shorn lesbian *Othello* (Skyler Cooper, a former U.S. Navy airplane mechanic and a current trainer at Gold's Gym) in muscle tee and fatigues doing pull-ups from the rafters. Desdemona (Marissa Keltie) pants in rapt attention as the highly esteemed general flexes her thick-as-hams biceps. The passionate lovers have already wed, and

Continued on page 78



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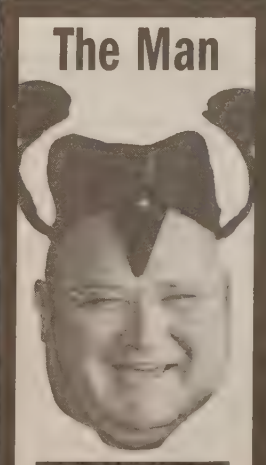
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FRIDAY, MARCH 11th

film listings

Theater

From page 77

Daddy's gonna be pissed when he finds out. Too bad for him the marriage is legal. Which U.S. military is this, one has to wonder, and did Casio (Zac Jaffe) get a lay dance from a Bianca (Brandy de Lara) twice his height in Shakespeare's script too? Impact Theatre presents an Our Backs sort of fantasy in which the striking Moor swaggers across the stage, consulting with her officers on how to beat the Ottoman battalion or disarming three brawling soldiers in a blink of an eye. It's ever more painful when she buys cunning Iago's pack of lies and her confidence tragically crumbles to the ground. Cooper is mesmerizing, and Casey Jackson as Iago brilliantly reinvents the role into a sexually charged display of beguilement. This *Othello* is on fire. (Giattina)

dance

'Chosen and Mercy' Dance Mission Theater, 3316 24th St; 273-4633. Thurs-Sun, 8pm. \$10-15 (Thurs, donations). Keith Hennessy, Jade-blue Eclipse, Maryann Brooks, and others perform.

Dandelion Dancetheater ODC Theater, 3153 17th St; 863-9834. www.odctheater.org. Fri-Sat,

7 and 9:30pm. \$12-15 (\$17-20 both shows). The company performs its home season program and *Coital Canvas II*.

ODC Dance Yerba Buena Center Theater, 700 Howard; 978-2787. www.odctheater.org. Thurs/3, 7pm; Fri/4-Sat/5 and March 18, 8pm; March 20, 2pm. \$15-75. See "Hot in Here," page 40.

Bay Area

'Dance IS Festival' Julia Morgan Center, 2640 College, Berk; (925) 798-1300. www.juliamorgan.org. Fri-Sat, 8pm; Sun, 2pm. \$10-15. Berkeley High School, Axis Dance Company, Stanford Dance Division, Marin Academy, and other student and professional dance companies perform.

performance

'API Poetry and Music' Kaleo Cafe, 1340 Irving; 753-2460. www.kaleocafe.com. Sat, 7-10pm. Free. Poets Aimee Suzara and Tony Robles, dancers from Halau O Keikiiali, and others perform.

BATS Improv Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935. www.improv.org. Fri, 8pm: "Time Machine Theatresports: the 50s," \$12. Sat, 8pm: "Time Machine Theatresports: the 60s," \$12-15. Sun, 8pm: "Sunday Players," \$12.

'Beautiful' CELLspace, 2050 Bryant; www.elasticfuture.com. Fri/5-Sat/6 and March 10, 8pm; Sun/7, 7pm. \$10-15. Villains in drag run amok in this experimental rock-theater piece.

'The Buddy Club Children's Shows' Randall Museum, 199 Museum Way; (510) 236-7469. www.thebuddyclub.org. Sun, 11am-noon. \$7. "The Bubble Lady" and storyteller Kirk Waller perform.

Climate Theater 285 Ninth St; 863-1076. Ongoing. \$5. Mon, 8pm: "Monday Night Improv Jam," presented by the San Francisco Improv Co-Operative. Tues, 8pm: "Tuesday Night Improv Special: Night of 1,000 Games," short-form improv jam.

'Comedy on the Square' Shelton Theatre, 533 Sutter; 522-8900. Ongoing. \$15. Fri, 10pm: "Big City Improv."

'Honoring Our San Francisco Treasures' Marsh, 1062 Valencia; 826-5750. www.the-marsh.org. Sun, 4-7pm. \$25-50. The Marsh honors local theater artists Ellen Sebastian Chang, Merle "Ian Shoaes" Kessler, Joshua Raoul Brody, and others.

'Hybrid Project' Intersection for the Arts, 446 Valencia; 626-3311. www.theintersection.org. Tues, 7:30pm. \$5-15. Featured performers include the Vowel Movement All Stars, DJ Aspect, and Ariel Lucky.

'Iraq Stories' New College of California, 777 Valencia; (510) 595-5500. Sat, 25, Sat, 8pm. \$12-18. The Living Arts Playhouse Theater Ensemble improvises around first-person accounts of experiences in Iraq.

'Monday Night Marsh' Marsh, 1062 Valencia; 826-5750. www.the-marsh.org. Mon, 8pm. \$7. Jamie Jobb, Jane Chen, Angie Krass, and Azeem perform.

'Regretosexual' Phoenix Arts Association Theater, 414 Mason; 820-1457. Fri-Sat, 8pm (also Sat, 10pm). \$15. Dan Rothenberg performs his one-man autobiographical show about sexual identities.

'Single Entendre: Bride of Entendre' New Langton Arts, 1246 Folsom; www.singleentendre.org. Fri-Sat, \$10. Single Entendre sketch comedy group performs.

'SpeakEasily' Madrone Lounge, 500 Divisadero; 241-0202. www.madroneclubhouse.com. Sun, 9pm. \$4-6. Male burlesque dancer Roky Roulette, Cracker Jack Salteen, and others perform jazz and dance at this cabaret.

'Uphill Both Ways on Ice' Dark Room Theater, 2263 Mission; www.uphillbothways.com. Fri, 10pm. \$10. Sketch comedy group Uphill Both Ways performs.

'What Do the Women Say?' Thick House, 1695 18th St; 626-4061. www.goldenthread.org. Fri-Sat, 8pm. \$10. The Shee Theatre Company and Golden Thread Productions present performances in honor of International Women's Day.

'The Women Monologues' Bindelstiff, 505 Natoma; www.bindelstiff.org. Thurs-Sat, 8pm. \$7-12. Louie Pascasio and Ryan Morales direct a series of original theater pieces highlighting the experiences of Filipino American women.

Bay Area

'You Bet Your Improvisor!' Temescal Arts Center, 511 48th St. Oak; www.un-scripted.com. Fri-Sat, 8pm; Sun, 3pm. \$7-10. The Un-Scripted Theater Company performs an improvised game show.

comedy

Canvas Gallery 1200 Ninth Ave; 504-0010. Mon, 7:30pm: "Lit at the Canvas: A Night of Funny," free. Tues, 8pm: "Comedy Open Mic Night," with host Susan Alexander, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "StandUp Showcase: Greit Rootes," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com or www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Kevin Nealon, \$20-25.

50 Mason Lounge 50 Mason; 398-4129. www.50masonlounge.com. Wed-Sat, 8pm: "San Francisco Comedy Club Showcase," \$10.

Green Room Comedy Club 2801 Leavenworth; 674-9333. www.greenroomcomedy.com. Wed and Mon-Tues, 8:30pm: "Green Room Pro Showcase," \$10. Thurs-Sun, 8:30pm: Bert Kreisher with Jason Resler, \$12-20.

Luggage Store 1007 Market; www.luggaguetuesdays.blogspot.com. Tues, 8pm: Comedy open mic, free.

Mock Cafe 1074 Valencia; 826-5750. Sat, 5, www.themash.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.

Purple Onion 140 Columbus; 956-1635. Sat, 9:30pm: "Purple Onion Comedy Night: Tutti Frutti Commedia," \$10.

SFCC Club House 414 Mason, Ste 705; www.sfcccomedycollege.com. Sat, 8pm: "The Stand-up Project," free.

Uptown 200 Capp; 206-9997. Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: Canvas Cafe 1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free.

Lost and Found Saloon 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown, 8:30pm, free. North Beach Branch Library 2000 Mason, SF; (415) 274-0270. Sally Love Saunders reads, 7-8pm, free.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. Mediterranean Cafe 2475 Tele-

graph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Elz J. Cruz and Myron Hardy Jr., 7pm, free. Valencia St. Books 569 Valencia, SF; www.parthenon-westview.com. William Olsen, Toni Mirose-vich, Stacy Doris, and others read, 7pm, free. EastSide Arts Alliance 2587 International Blvd, Oakland; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted.

Friday: Clarian Music Center 816 Sacramento, SF; (415) 391-1317. www.clarianmusic.com. "Copus," with poet Royal Kent and pianist Wendy Loomis, 8pm. \$15. Caffé Roma 526 Columbus, SF; (415) 296-7942. "Café Haiku Slam," hosted by Caffeine Society, 7-9pm, free. Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761. "The Great Night of Soul Poetry," a celebration of the spoken word, 8pm, \$18.50.

Saturday: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5-9pm, free.

Sunday: Cafe Prague 584 Pacific, SF; (415) 905-8837. Leonard Irving reads, plus open mic, 4-5:30pm, free. Café Melt 700 Columbus, SF; (415) 392-9290. "A Literary Obsession," writing group and open mic hosted by Raucous Rhetoric, 5-7pm, free.

Monday: Purple Onion 140 Columbus, SF; (415) 217-8400. www.caffemacaroni.com. Open mic hosted by the Kitchenettes, 7pm, \$5.

Priya Indian Cuisine 2072 San Pablo, Berk; berkelypoetryexpress@yahoo.com. "Poetry Express," open mic with featured reader Michael Hardy, 7pm, free. Berkeley City Club 2315 Durant, Berk; (510) 845-8542. Sat 376. "Eccentric Children," reading of short stories by Truman Capote and Frank O'Connor, 7:30pm, free.

Tuesday: Park Branch Library 1833 Page, SF; (415) 355-5656. "Open Mic: Celebrating 25 Years of Haight Ashbury Literary Journal," with host Diamond Dave Whitaker, 7-9pm, free. Cafe Royale 800 Post, SF; www.youthspeaks.org. "Spoken City," open mic, 7:30pm, \$3-5. The Beanyer 2925 College, Berk; (510) 549-9093. "The Whole Note Poetry Series," open mic with featured readers Mark States and Tom Ode-gard, 7pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chyn, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intro is Matthew Lake.

Continued on page 80

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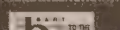
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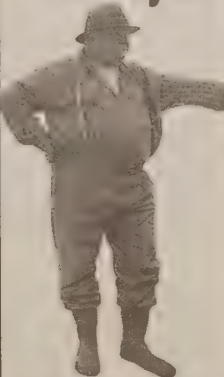
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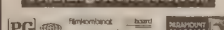


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film listings

From page 78

For show times see *Rep Clock*, page 86, and *Movie Clock*, page 87. For complete film listings, see www.sfbg.com.

Opening

'The Animation Show 2005' Take a friend and a Valium to this year's edition of Mike Judge and Don Hertzfeldt's annual collection of animated short films. The gambit-running 12 shorts take on subjects from the vulgar to the ethereal, expressed in all manner of contem-

porary and classic animation techniques. Drawing from a pool of the world's most prolific and progressive animators, Judge and Hertzfeldt provide an alternative to the Disney, Pixar, and anime tales that have come to dominate our perception of what animation is. Although stop-motion and experimental sketch make strong showings in this year's edition, digital shorts like "Rock Fish" and "Fallen Art" are disturbingly brilliant in the realism of motion and texture they convey. Also of note is Bill Plympton's "Guard Dog," which collected numerous accolades at vari-

ous international film festivals and was subsequently nominated for an Oscar for Best Animated Short. (1:27) *Act I and II*, *Lumiere, Smith Rafael*, (Lake)

Be Cool John Travolta returns as showbiz gangster Chili Palmer in this sequel to *Get Shorty*. (1:59) *Century Plaza*, *Century 20*, *Grand Lake*, *Orinda*.

Dear Frankie Shona Auerbach's first feature is a Scottish serio-comedy that's bittersweet but perhaps just a little too low-key for its own good. Nine-year-old Frankie (Jake McElhone), his mother, Lizzie (Emily Mortimer), and grandmother Nell (Mary Riggins) are constantly uprooting themselves, finding a new Glasgow flat and neighborhood every time Lizzie's violent ex-husband zeroes in on their whereabouts. This instability has wreaked some damage on stamp-collecting, shark-obsessed Frankie, who almost never speaks (he's hearing-impaired) and dreams of his real dad, a globe-wandering sailor he's never met — and who, in fact, exists only in the letters Lizzie fabricates. When push comes to shove, she's forced to have a stranger (Gerard Butler, much better than he was as the phantom of the opera) pose as the imaginary

father for a day. Needless to say, the mystery man proves something of a knight in shining black-leather armor, though this being Glasgow, don't expect any miraculously upbeat resolutions. *Dear Frankie* is another movie (like *Seducing Dr. Lewis* and *Good Bye Lenin!*) that depends entirely on your buying into a central deception that no one in their right mind would ever devise. Still, this occasionally heavy-handed and precious tale has enough nice moments and performances to qualify as a nice movie — but only that. (1:45) *Embarcadero*. (Harvey)

Gunner Palace See "In the Army Now,"

page 37. (1:26) *Embarcadero*.

The Jacket See "Time Bandit," page 37. (1:42) *Century Plaza*, *Century 20*.

Night of Henna See *Movie Clock*. (1:35)

Four Star, *San Francisco State University*.

The Pacifier Tough guy Vin Diesel attempts to make his *Kindergarten Cop* (or will it be his *Santa with Muscles?*) with this comedy about a Navy SEAL turned babysitter. (1:46) *Century Plaza*, *Century 20*, *Shattuck*.

Sunset Story Taken on its own, the setting for Laura Gabbert's documentary — a SoCal retirement home for political progressives —

is fascinating enough to warrant cinematic attention. But Gabbert's focal points, a pair of lifelong radicals who meet at the center (and who have both remained feisty into their twilight years), add poignancy, wry comedy, and inspiration to her portrait. Former teacher Irja (age 80) and ex-social worker Lucille (age 95) both retired at age 76; it's pretty clear that both women would've kept at their jobs had their physical health not begun to decline. At Sunset Hall, they and other residents watch CNN, post "Free Mumia" signs, peruse large-type books on Lenin, and sing protest songs — as well as worry about their illnesses and complain about the facility's food selection (after a newspaper prints a photo of Irja brandishing a sign at a public transit rally, she cracks, "It should have read: Chief wanted!") Meanwhile, Lucille awaits death with rueful acceptance, matter-of-factly asking the doctor, "When is the end coming?" Ultimately a sensitive study of aging, *Sunset Story* also proves you're never too old to run a voter registration drive or trash-talk about the vice-president's wife. (1:13) *Red Vic*. (Eddy)

Walk on Water This provocative story of redemption from director Eytan Fox (*Yossi and Jagger*) charts an imperfect but earnest voyage through the contemporary Israeli psyche. Fox's duality as someone who was born in New York but raised in Israel lends itself to *Walk on Water*'s themes, which grapple with the sympathy and disconcertion felt for Israel's current state of affairs. Set in both Tel Aviv and Berlin, *Water* tracks Eyal (Lior Ashkenazi), a hardened and troubled Mossad agent who has been assigned the task of tracking down Alfred Himmelman, an elderly, ailing Nazi war criminal. Posing as a travel guide, Eyal befriends Himmelman's German-born grandchildren during their visit to Israel, hoping to get information about the elusive man's whereabouts. During his mission, Eyal is forced to reconsider both violence and forgiveness by way of the Palestinian conflict and its relationship to the imprint left by the Holocaust on the Israeli collective unconscious. An ambitious drama, *Water* inevitably raises more questions than it can fairly answer, a forgivable stumble once you consider the careful navigation of self that went into the making of the film. (1:44) *Clay*, *Shattuck*. (Lake)

Ongoing

Aliens of the Deep (45) *Metreon Imax*.

Are We There Yet? (1:40) *Century 20*.

The Aviator Leonardo DiCaprio — still known in many circles as "the guy from *Titanic*" — is spot-on as the complex, charismatic, and occasionally ca-ca-crazy Howard Hughes. Perhaps more important, director Martin Scorsese is officially back in play — if he's awarded the Best Director Oscar in February, it'll be because of *The Aviator*'s merits, not because people think it's about freakin' time he wins the thing (as, sorry, would have been the case if he'd taken it for *Gangs of New York*). Biopics, preferably about someone glamorous and male, are Hollywood's trend du jour, and *The Aviator* goes full-throttle in showing Hughes's many sides: Hollywood player, ladies' man (with ladies including Katharine Hepburn and Ava Gardner), out-on-a-limb industrialist, airplane fanatic, and obsessive-compulsive near-deaf misfit. *The Aviator*'s strong points — including a lush palette, perfectly matched by top-notch production and costume design — are compromised some by its flashier forays into stunt casting (Jude Law, Gwen Stefani). But overall, DiCaprio and Scorsese nail it, fleshing out the complex life of a man who's unafraid to fly a brand-new airplane faster than any human has ever flown before — but becomes trapped in a public bathroom when the thought of touching an unclean doorknob proves too terrifying to overcome. (2:49) *Century Plaza*, *Century 20*, *Grand Lake*, *Kabuki*, *1000 Van Ness*, *Presidio*. (Eddy)

Bad Education All about *My Mother and Talk to Her* are among the most U.S.-beloved foreign-language movies of the past few years. But really, do we need Pedro Almodóvar to make films about the delicate emotions of everyday people? No. We need him to keep on making movies about style, about florid melodrama, and about other movies. Which is pretty much all *Bad Education* is "about." This is a lurid, contrived, gratuitously sexy

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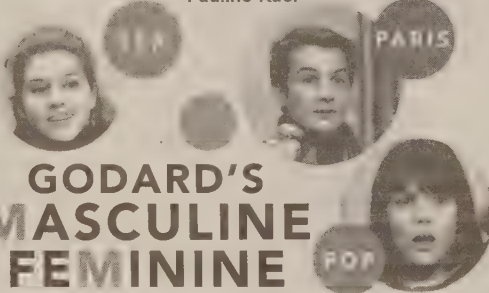
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(especially homo-sexy) thriller with a smirk on its face and a cigarette holder sinking hot ash into the shag carpet. It's so exquisitely — and derivatively — designed that it for sure qualifies as "mature" Almodóvar, albeit a case of such I can really get behind. It's to Almodóvar's credit that this film noir-black comedy makes us perversely root for the Roto-Rooter in one particular exploitative dynamic, even more so that he manages to make priestly pederasty — take a deep breath now — so funny. These outrages amuse rather than offend because the scenarist-director layers in so much irony, deadpan camp, and cineaste in-joking — and because the Chinese-box structure of flashbacks, fantasies, alternative versions of events, etc., eventually turns all notions of victimhood upside down. (1:49) *Balboa, California, Opera Plaza.* (Harvey)

• **Because of Winn-Dixie** (1:46) *Century 20, Kabuki, 1000 Van Ness.*

• **Being Julia** (1:45) *Embarcadero, Empire, Shattuck.*

• **Bewafaa** (2:44) *Balboa.*

• **Boogeyman** (1:39) *1000 Van Ness.*

• **Born into Brothels** Far from your typical travelogue, *Born into Brothels* traces the profound bond formed between a New York photographer and a group of bubbly children hailing from Calcutta's red-light district. Zana Briski travels to the city intending to document brothel workers but ends up becoming more heavily involved with the prostitutes' children, all of whom are by turns creative, outgoing, jaded, and fiercely intelligent. Rather than simply photographing the kids, Briski gives them cameras of their own and hosts an informal workshop. Besides making for some disarming, raw imagery, this premise allows Briski and co-filmmaker Ross Kauffman to own up to a defining difficulty of making a documentary recording — especially on subjects like poverty and pain — without actually intervening. As Briski struggles to get the children out of the brothels and into boarding schools, the film's narrative structure flirts with being overformulaic, but the radiant energy bursting forth from the young faces gives more than enough reason to keep watching. (1:37) *California, Lumiere, Smith Rafael.* (Goldberg)

• **Bride and Prejudice** The latest from Gurinder Chadha (*Bend It Like Beckham*) puts a Bollywood (and Hollywood) spin on *Pride and Prejudice*. The director's attempts to update Jane Austen's classic chase-to-the-altar story — as well as shift it into a new culture, imagining an American Mr. Darcy (*The Ring*'s Martin Henderson) and an Indian Elizabeth Bennet (Aishwarya Rai) — occasionally come off as forced. Also, it's hard suspending disbelief long enough to accept that anyone who looks like Rai would have trou-

ble finding a husband, or that she'd spy a serious contender in one of the blandest takes on Darcy ever filmed. Still, the musical numbers are great fun, the scenery (including Rai — believe the hype, people) is gorgeous, and you'd be hard-pressed to find a more cheerful or energetic movie on any continent. (1:51) *Albany, Century 20, Embarcadero.* (Eddy)

• **The Century of the Self** (4:00) *Roxie.*

• **The Chorus** (*Les choristes*) (1:37) *Oaks, Closer.* (1:38) *Galaxy.*

• **Constantine** Keanu Reeves checks in as glowering antihero John Constantine

(plucked from the DC Comics/*Vertigo Hell-blazer* graphic novels), a guy who's able to distinguish between the Earth-dwelling ambassadors of heaven and hell, as well as zip in and out of Hades whenever the mood strikes. Constantine's remaining time above ground is limited, and his future looks eternally, blisteringly hot, thanks to a teenage suicide attempt that dumped him onto damnation road. He hopes to earn his way into heaven by policing Los Angeles's population of humanlike "half-breeds"; as you might guess, the demons give him far more trouble than

the angels. A solid shot at redemption may come in the form of Angela Dodson (Rachel Weisz), a cop investigating her twin sister's suspicious suicide — if the duo can first thwart a sinister plan that threatens all of humanity. *Constantine*'s plot is hardly unfamiliar, and there have been plenty of religious themes in movies lately — but thanks to all the satanic shenanigans, this ludicrous pile of fire, brimstone, and CG "soldier demons" actually makes for a pretty entertaining movie. (1:57) *Century Plaza, Century 20, Kabuki, 1000 Van Ness.* (Eddy)

Cursed Bad news for Wes Craven fans, and fans of Kevin Williamson's smart scripts for the horrormeister's *Scream* trilogy: *Cursed* sucks. So delayed was this stinky werewolves-of-Los Angeles tale that the lead character (Christina Ricci) holds down a job at *The Late Late Show with Craig Kilborn* — off the air for months now. The distinctive hipness of the *Scream* films is completely absent from *Cursed*, which wallows in mediocrity (dialogue, casting, story — all very ho-hum) and is further hampered by what's clearly an

Continued on page 82

The Legend

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PG

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after the fact PG-13 rating (translation: blatant cutaways from the blood 'n' guts). Also, the werewolves—which shift obviously between stunt people in hairy suits and C.G. 'n' stop-lumping—if you thought it couldn't get worse than *American Werewolf in Paris*, you were sooooo wrong. (1:26) *Century Plaza*, Century 20, 1000 Van Ness. (Eddy)

Days of Being Wild *Days of Being Wild* was the first collaboration (of eight to date) between mainland-born Hong Kong director Wong Kar-wai and cinematographer Christopher Doyle, an Australian who's worked mostly in Southeast Asia. Credit for a movie's general tenor and artistry usually goes directly to the person yelling, "Cut!" but in this case, a central partnership renders single authorship pretty irrelevant. When it came out in 1991, *Days* both kick-started and stalled the Wong-Doyle association. (The current, restored-new-print release is the film's first official U.S. theatrical run.) Featuring a cast led by six hugely popular local pop stars cum actors (including Maggie Cheung, Andy Lau, and

the late Leslie Cheung). *Days* earned admiring, if not always adulatory, critical response. But the public, as they say, stayed away in droves. The primary reason: it was, well, boring. Looked at now as the real birth of Wong and Doyle's signature style — languorous yet unpredictable, steeped in romantic fatalism, visually overpowering, almost indifferent to narrative — it's easy to appreciate *Days* as more than a beautiful package that just sits there. (1:35) *Roxie*. (Harvey)

Diary of a Mad Black Woman What begins as a provocative, noisish glare at a marital crisis quickly tumbles into pathetic farce and Bible-thumping ballyhoo. Wealthy attorney Charles McCarter (Steve Harris) takes a mistress and abruptly throws out Helen (Kimberly Elise), his loving wife of 18 years. Crushed, the divorcee turns to her black maid, the young grand-niece Tadea (Tyler Perry, who also penned the screenplay) for advice. The two scheme bitter revenge till Helen meets Orlando (Sherman Moore), a steel worker who's sensitive, ridiculously good-looking, "and Christian too!" *Mushy* would be a good word to describe the ensuing romance. *Nauseating* would be better — *Diary* is full of blatant

prosylizing ("Not Buddha or Mohammed, but Jesus is the way!") and love scenes resembling R&B music videos. Perry's performance brings the comic relief to what would otherwise be a pretty sad attempt at Hollywood romance, and the scene in which Madea splits the McCarters' possessions — with a chainsaw — is about the best he can do. (1:56) *Century Plaza; Century 20, 1000 Van Ness.* (Kim)

Finding Neverland (1:41) *Galaxy, Oaks, Piedmont, Presidio.*

Head-On An unlikely love affair anchors this energetic drama from German writer-director Fatih Akin. Seeking a way to escape her conservative Muslim family (including a brother who broke her nose for holding hands with a boyfriend), Sibel (Sibel Kekilli) convinces the first guy she finds who shares her Turkish-German background — the young doctor Cahit (Birol Unel) — to marry her. That the two meet in a mental hospital, share the same insatiable appetite for partying, and initially have no intention of ever consummating this marriage of convenience doesn't bode well for their bliss, wedded or otherwise. *Head-On* is packed with high

drama (drunken brawls, screaming matches, sweaty sex scenes, and one particularly nasty street fight) and almost nonstop music (everything from traditional Turkish tunes to Sisters of Mercy), but its few tender, quiet moments are what resonate. Though the story and characters veer over the top on occasion, the performances by Ünel and first-time thespian Kekilli are strikingly genuine. (1:58) **Roxie**, (Eddy)

Her Majesty (1:45) **Smith Rafael**.

Hitch (1:58) **Century Plaza, Century 20, Grand** **La, Kabuki, 1000 Van Ness.**

► **Hotel Rwanda** (2:01) **Century 20, Empire, Galaxy, Kabuki, Orinda, Piedmont, Presidio, Shattuck.**

► **House of Flying Daggers** (1:59) **Galaxy.**

Imaginary Heroes Dan Harris's direction of this ruthless, subtle, and pitch-perfectly fetched remarkable period performance from Sigourney Weaver and Jeff Daniels, whose characters' tragicomic marriage explodes when their eldest son kills himself. However, it's the couple's youngest son, Tim (Emile Hirsch), who forms the story's moral compass—if such a thing exists. Hirsch, following up a charming turn as the lead in *The Girl Next Door*, is stellar as

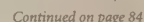
guilty, angst-addled teenager who must cope not only with his brother's suicide, his parents' descent into severe depression and sickness, and his own tortured coming of age, but also with a mounting litany of incidental atrocities. *Imaginary Heroes* is, by and large, a story filled with dark laughter that turns to tears; unfortunately, as the carnage mounts, the movie trades in suspension of disbelief for melodrama and a dip into the sentimental. (1:57) *California*. (Jeremy Russell)

In *Good Company* (1:49) *Balthus*.
 ► In *The Realm of the Unreal* *Fahrenheit 9/11*
 and *Super Size Me* have grabbed all the ink,
 but the year's best documentary just might be
In the Realm of the Unreal, Jessica Yu's fasci-
 nating portrait of outsider artist Henry Darger.
 When Darger, a reclusive Chicago janitor,
 passed away in 1973, his landlords were
 shocked to discover the huge volume of work
 he'd left behind: double-sided paintings that
 stretched to more than 10 feet long, a 15,000
 page novel, piles and piles of drawings, and
 old phone books pasted full of the cartoons
 and pictures he obsessively collected. His bril-
 liantly colored artwork — a self-taught com-
 bination of collage, tracing, overlapping, and
 overpainting — illustrates his elaborate fantasy
 world, where a child slave rebellion leads to
 an apocalyptic battle between two fictional
 lands. Yu uses subtle animation, music, and
 sound effects to bring the products of his odd
 imagination to life. In addition to (often con-
 trasting) anecdotes shared by Darger's ac-
 quaintances, actor Larry Pine provides voice-
 over as the artist, reading from his journals
 and stories, while child star Dakota Fanning,
 a dead ringer for one of the hero princesses in
 Darger's epic, provides pitch-perfect narra-
 tion. (1:25) *Roxie*. (Edvv)

◀ **Inside Deep Throat** Lord knows the ability to suppress the gag reflex is something we all could use these days. But that particular talent will never again have the cultural impact it did in 1972, when Linda Lovelace and *Deep Throat* thrust hardcore porn out of back rooms and into the mainstream, at least for a while. Randy Barbato and Fenton Bailey's new documentary, *Inside Deep Throat*, is a terrifically entertaining perspective on a phenomenon that looks weird even by Me Decade standards. Advertised with the tagline "How far does a girl have to go to untangle her tingle?" *Deep Throat* came along at just the right time, in the right way. Its comic slant made it OK for audiences already weaned from hearing about the sexual revolution to go see an actual porno. I haven't been a big fan of Barbato and Bailey's prior works, who seem to rely on sensational subjects (Tammy Faye Bakker, Monica Lewinsky, etc.) — in a snarky, insight-lite way. But with a larger budget and A-list producer Brian Grazer (whose idea this was) breathing down their necks, *Inside Deep Throat* emerges as a multi-leveled narrative that says a lot about American sexual attitudes then and now, while also reveling in retro-'70s pop kitsch. (1:42) *Lumiere*. (Harvey)

Man of the House (1:37) Century Plaza, Century 20, Kabuki, 1000 Van Ness, Shattuck.

▶ **Million Dollar Baby** After all the hype that surrounded last year's *Mystic River*, Clint Eastwood's latest directorial effort is practically sneaking in under the radar. Funny thing is, *Million Dollar Baby* is among the best things he's ever done, as an actor or a director. Ex-fighter Scrap (Morgan Freeman) supplies the *Shawshank Redemption*-style narration in this tale of Frankie Dunn (Eastwood), a crabby boxing manager who reluctantly agrees to take on spunky Maggie Fitzgerald (Hilary Swank, proving *Boys Don't Cry* was no fluke), though not before growling more than once, "I don't train girls!" Twin lonely souls Frankie (who's lost contact with his own daughter) and Maggie (who still mourns the loss of her beloved father) forge a deep bond as her winning streak extends — turns out, she's a real contender. Yes, there's a training montage, but *Baby* is no rah-rah *Rocky*; a weirdly melodramatic tragedy two-thirds through adds deeply felt layers to the film's various nuggets of sports wisdom, especially Frankie's main piece of advice to Maggie: "Always protect yourself." (2:14) *California, Century Plaza, Century 20, Empire, Grand Lake, 1000 Van Ness, Orinda.* (Eddy)



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film listings

Ongoing

From page 82

• **Nobody Knows** If you dispense with the need for the gratuitous jolts of stateside re-runs of films like *The Grudge*, Hirokazu Kore-eda's *Nobody Knows* can also easily

check in as the latest quiet, reiner addition to a pack of Japanese chillers that revolve around a contemporary urban culture's deteriorating familial support systems. In *Nobody Knows* the damage is relatively bloodless; instead, the director of *Maborosi* and *After Life* brings a solemn, gut-level empathy and intimacy to a tale based on the real-life 1988 "air of the four abandoned children of Nishi-Sugamo," in which a mother deserted her kids, all of whom were born of a different father, never educated, and in fact didn't legally exist because their births were never recorded. Working with amateur child actors for almost a year and editing as he filmed, Kore-eda suffuses the story with a subtle intimacy and handheld intimacy when it could easily have been overshadowed by sensation. This is horror with a human face, striking a reverberant note ordinarily found in fairy tales and adventure stories. (2:18) Opera Plaza, Shattuck (Chun)

• **Ong-Bak: The Thai Warrior** Though he's being touted as the future of martial arts movies, *Ong-Bak: The Thai Warrior* star Tony Jaa couldn't be more old-school. Jaa specializes in Muay Thai, a gracefully deadly martial arts style that's had a lower cinematic profile than most; his fights are enacted without wires or special effects, and his stunts are of the high-danger, cringe-in-your-seat-as-you-watch-'em variety. On top of its many Jaa-dropping brawls, *Ong-Bak* also boasts some of the most supremely entertaining chase scenes in recent memory. This was Thailand's top-grossing movie in 2003, and it's not hard to see why; though *Ong-Bak*'s story (a monk-raised rural lad heads to Bangkok to retrieve the stolen head of a Buddha statue) and characters (pretty one-note all around) are less than memorable, much praise is due Jaa, director Prachya Pinkaew, and stunt choreographer Phanna Rithikrai ("the Bruce Lee of Thailand") for generating mad on-screen excitement — something seriously lacking in the recent wave of overly art-directed martial arts flicks. (1:45) Shattuck. (Eddy)

• **Pooh's Heffalump Movie** (1:08) Century 20, 1000 Van Ness.

• **The Sea Inside** Motivating dramatic conflict with a divisive political issue is tricky business. In *The Sea Inside*, director Alejandro Amenábar (*The Others*) explores a sharp-witted quadriplegic's struggle for the right to die with great restraint and balance, never allowing political rhetoric to overwhelm his characters' humanity. The story is based on true events, but Amenábar steers clear of documenting Ramón Sampedro's physical struggles, instead focusing on a meditative character study. Javier Bardem (*Before Night Falls*) plays the lead role with great nuance, often summing gargantuan bursts of emotion with the raise of an eyebrow. The narrative unfolds slowly, pausing on Sampedro's fantasies and minor interactions with the family, friends, and lawyers who crowd his bed. The film does suffer for its wandering when Amenábar awkwardly tumbles to neatly pull the story together, but by this point the emotional impact is already in the bag. Indeed, *The Sea Inside*'s muted colors and hushed voices are deeply affecting and sure to make a mark in the upcoming award season. (2:05) Balboa, Shattuck. (Goldberg)

• **Sideways** (2:04) Bridge, Piedmont, Shattuck. **Son of the Mask** (1:26) Century 20, 1000 Van Ness.

• **The Take** Early on in Canadian doc *The Take* — written by *No Logo* author Naomi Klein and directed by fellow activist Avi Lewis — an uppity news personality berates Klein for not presenting any viable alternatives to the International Monetary Fund. What follows considers a single corner of the globalization debate but keeps an eye on the big picture, never losing sight of the belligerent newscaster's challenge. Lewis and Klein's focus is Argentina; the once-prosperous nation is presented as a textbook case of capitalism gone berserk. Voice-over narration, news footage, and personal testimony all point to a country in crisis, made downtrodden by the model of multinational economics that leaves jobs and equity by the wayside. After many of the country's factory owners simply abandon ship during an economic downturn, disenfranchised workers respond by forming cooperatives to occupy the facto-

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ACT I AND II 2128 Center, Berk; (510) 464-5980, www.landmarktheatres.com. Call for price. "The Midnight Special": Reservoir Dogs (Tarantino, 1992) **Fri-Sat, midnight**.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. \$5. **ANSWER** Film Series: Women in Struggle **Thurs, 7:30**. A fundraiser for Kerry Laitala's "The Muse of Cinema" series **Fri, 8** (\$10-20 sliding scale). Other Cinema: "Witness in Darfur," slide presentation by photographer Mark Brecke, plus short films **Sat, 8:30**. "StreetLevel TV" **Sun, 8**.

BALBOA THEATER 3630 Balboa, SF; (415) 221-8184, www.balboamovies.com. \$5-7.50. Greta Garbo Festival: Grand Hotel (Goulding, 1932) **Wed-Thurs, 1:10, 4:55**; Mata Hari (Fitzmaurice, 1931) **Wed-Thurs, 3:15, 7**.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5.50-8.50. Blow-Up (Antonioni, 1966) **Wed-Thurs, 7, 9:30** (also **Wed, noon, 2:15, 4:30**). The Conformist (Bertolucci, 1970) **Fri-Sat, March 7-9, 7, 9:30** (also **Sat, noon, 2:20, 4:35**); **Sun, noon**. "V-Day (Live)" **Sun, 4, 8**.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9. Born into Brothels (Kauffman and Briski, 2004) **call for times**. The Wild Parrots of Telegraph Hill (Irving, 2004) **call for times**. Her Majesty (Gordon, 2004) **call for times**. Untold Scandal (Yong, 2004) **call for times**. "The Animation Show," curated by Mark Judge and Don Hertzfeldt **March 4-10, call for times**. "Beyond Borders International Family Festival": A Monkey's Tale (Laguionie, 1999) **Sun, 4**.

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com.

Free. Cinema Heaven Encore presents classic American films (from 1932 to '62) **Thurs, 7**; e-mail for film title and to RSVP.

'CONTRA COSTA INTERNATIONAL JEWISH FILM FESTIVAL' Contra Costa Jewish Community Center, 2071 Tice Valley, Walnut Creek; and CineArts, 2314 Monument, Pleasant Hill; (510) 839-2900, ext 256, (925) 938-7800, [www.jfed.org](http://jfed.org). \$5-8. The festival marks its 10th anniversary with a week of shorts, feature films, and documentaries; go to Web site for a schedule. **March 5-11**.

COWELL THEATER Fort Mason Center, Marina at Laguna, SF; (415) 345-7575. \$15 (\$50 for reception and screening). In the Light of Reverence **Wed, 7** (reception 5:30). Postfilm panel discussion with Native American leaders Caleen Sisk-Franco and Vernon Masayeva.

DELANCEY STREET THEATER 600 Embarcadero, SF; 1-866-468-3399. \$12-15. San Francisco Armenian Film Festival presents: The Soldier and the Elephant **Sun, 4, 7**. In Armenian without subtitles.

OAKLAND MUSEUM OF CALIFORNIA James Moore Theatre, 1000 Oak, Oak; (510) 238-2200, www.museumca.org. Free with museum admission (\$5-8). The Thursday Club (Csicsery) **Fri, 7**. Director George Csicsery in person.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). \$10. "Smut Shop Cinema: The Subject Is Sex," short films **Fri, 8**.



The spy who loved me: Greta Garbo stars as the legendary femme fatale in *Mata Hari*, screening as part of the Balboa Theater's series honoring the iconic actress.

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$4-8. Film 50: The Lady from Shanghai (Welles, 1948) **Wed, 3**; with a lecture by Marilyn Fabe. "Games People Play II": Tron (Lisberger, 1982) **Wed, 7:30**. Woman of Color Film Festival 2005: "Outside the Box" shorts program **Thurs, 5:30** (free screening); "Bending the Beat," shorts program **Fri, 7:30**; "Our Cosmos, Our Chaos," shorts program **Sat, 7:30**; "Querida Familia," shorts program **Sun, 5:30**. "Readings on Cinema": Tarnation (Cauette, 2004) **Thurs, 7:30**. "Seeing Through the Screen: Buddhism and Film": Lost Horizon (Capra, 1937) **Mon, 3**. "Alternative Visions: New Works by Andrew Noren," shorts program **Tues, 7:30**.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. BattleGround: 21 Days on the Empire's Edge (Marshall, 2004) **Wed-Thurs, 7:15, 9:15** (also **Wed, 2**). It Came from Outer Space (Arnold, 1953) **Fri-Sat, 7:15, 9:15** (also **Sat, 2**). Sunset Story (Gabbert, 2003) **Sun-Tues, 7:15, 9:15** (also **Sun, 2, 4**).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-8. In the Realm of the Unreal (Yu, 2004) **Wed-Fri and Feb 28-March 4, 5:15** (also **Sat-Sun, noon**). The Century of the Self (Curtis, 2004) **parts one and two, 7** (also **Sat-Sun, 2**); **parts three and four, 9:10** (also **Sat-Sun, 4:10**). Head-On (Akin, 2004) **Wed-Thurs, 5:30** (also **Wed, 2**); **March 4-10, 6** (also **Wed and Sat-Sun, 2**). Deep Throat (Damiano, 1972) **Wed-Thurs, 7:45, 9:10:20** (also **Wed, 4:15**); **March 4-10, 10** (also **Sat-Sun, 4:15**). Days of Being Wild (Wong, 1991) **March 4-10, 8:15** (also **Wed and Sat-Sun, 4:15**).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, SF; (415) 552-1990, www.sfmoma.org. \$4-7.

"Tender Visions: Two Premieres," with Nathaniel Dorsky in person **Thurs, 7:30**. California College of the Arts, 1111 Eighth St, SF. Same phone and price. "A Sense of Site: From Calcutta to Afghanistan to Tehran" **Sun, 7:30**.

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission (\$6-10). "Artist at Work: Robert Bechtle" (KQED and Spark, 2005) continuous screenings during museum hours through June 5.

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; (415) 557-4461. Free. "The Maltese Falcon: An American Classic at 75": The Thin Man (Van Dyke, 1934) **Thurs, noon**. Large-screen video presentation.

SAN FRANCISCO STATE UNIVERSITY Adams Hall, Cesar Chavez Student Center, 1600 Holloway, SF; www.aspa-sfsu.org. Free. Night of Henna (Zee, 2005) **Thurs, 2, 7**. Director Hassan Zee in person.

21 GRAND 449B 23rd St, Oak; (510) 444-7263. \$7-10. "Ideas in Animation," with live music by Nik Phelps and Sprocket Ensemble **Sat, 8:30**.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$5-8. GreenCine presents: Andromedia (Milke, 2000) **Wed, 7:30**. "Parvised: Retro and Recent Kink": "A Star Is Born: X-Rated Versions of Our Hollywood Favorites" **Fri, 7:30**.

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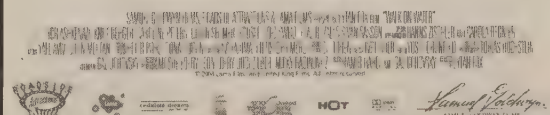
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being there by matt markovich

Car talk

It looked even more pristine in person than on the glossy cover of the auction program. "Two million dollars. Can we start the bidding at two ... million ... dollars? Thank you. I am obliged to you, sir. Two million one?"

A Robin Leach-like stream of patter from the auctioneer indicated the action on a mint-condition, Zagato-bodied Aston Martin DB4 GT. The occasion: the RM Auction, a bastion of old-school classic and exotic cars on the block, held each January at Phoenix's Frank Lloyd Wright-designed Arizona Biltmore Resort and Spa. A 1934 Duesenberg had just sold for \$2.75 million; the bidding on the DB4 wouldn't conclude until it had passed \$2.65 million.

Such sums might seem lunatic, though both cars were one of a kind, with long, irreproducible histories (their "provenance," in auction parlance), each restored to better-than-new condition.

"Sure," you say, "but it's still just a bunch of metal." And a Van Gogh is just a piece of cloth slathered with colored oil. Hell, you can't even drive a Van Gogh. Many of today's classics were crafted to the specifications of their owners. Body panels were hand-hammered and -finished, upholstery hand-stitched, crystal hood ornaments fashioned by Lalique.

If none of those arguments suffice, however, there is another side to the car-auction world to consider, if only for sheer entertainment value: the Barrett-Jackson Classic Car Auction.

Barrett-Jackson stages a few auctions around the country (including one in Orange County), but its Scottsdale, Ariz., event dwarfs the rest. The B-J, as it's colloquially known, is held the same weekend as the nearby RM but has more in common with a cattle auction in Missoula. Perhaps not coincidentally, it takes place in one of the world's largest tents — and all 120,000 square feet of the main staging area are packed with boozed-up bidders, equally soused spectators, and pure hype.

The VW van from *That 70's Show* was up for sale, as was a '64

Chevelle that belonged to porn star Johnny "the Wad" Holmes.

The world inside the B-J tent is as much P.T. Barnum as it is chopped P.T. Cruiser with a purple glitter paint job. The auctioneer barks six-figure sums in an over-amplified, machine-gun staccato that jackhammers its way into your skull. Theater, hucksterism, the vendors on the midway — all B-J's missing, really, is a snake oil booth, but there's more than enough synthetic oil to fill a pit full of Vipers (Dodge Vipers, that is).

It's all about volume at B-J, with massive screens flashing current bid prices in dollars, pounds, euros, and yen — and more than 1,300 cars rolling across the block over the course of five days. All but the most highly valued are parked in the main tent, offering attendees the right to poke and prod.

The top price paid this year was \$3.24 million. For an Oldsmobile. Granted, it was a 1954 F-88 concept car whose design would go on to become perhaps the most famous American sports automobile of all time, the Corvette. It was a piece of automotive history, and it went to a good home (a museum in Colorado), but as I was continually reminded by numerous wits outside the air-conditioned portable toilets behind the bidder's bar, "It ain't yer father's Oldsmobile!"

Sometimes the cars at B-J are famous simply because someone famous has owned them. The VW van from *That 70's Show* was up for sale, as were Jeeps once owned by Burt Reynolds and Frank Sinatra, the Pontiac GTO from the Vin Diesel movie *XXX*, and (speaking of *XXX*) a '64 Chevelle that once belonged to porn star Johnny "the Wad" Holmes. At the opposite end of the spectrum: a 1956 Pontiac Chieftain formerly among the possessions of Ozzie and Harriet.

The tequila is free in the bidder's bar, and the bidders make liberal use of it. It's all part of that "Barrett-Jackson magic" — a term one hears there repeatedly throughout the weekend, as well as on the cable-TV Speed Channel's virtually nonstop B-J coverage. The auction is an exercise in raw capitalism, and its magic trick is creating an atmosphere in which several people will bid against one another for the privilege of paying \$38,800 for a '73 Volkswagen Thing. The current top retail value for a '73 Thing, according to the National Automobile Dealers Association, is \$10,600. Ah, that ol' Barrett-Jackson magic ...

Then there's the poor sap who pays out somewhere between \$6,000 and \$8,000 in buyer's and seller's fees to purchase his own car back when it doesn't bring the desired price. And the taste-challenged "customized" 1971 Porsche 914 — the Porsche that, thanks to its VW engine, bargain styling, and econobox fit and finish, has more in common with a Pinto than with its brawnier luxu-brethren — that goes for more than triple its top NADA price? Magic. "It'd have to have six gold cylinders to be worth that much," an onlooker noted. It didn't.

With a claimed \$61.68 million in sales over a five-day period, the B-J weekend is fairly well summed up by gold, a malleable metal whose value is based on the proposition that shiny metal is inherently desirable. From the profusion of gold chains and gold-nugget watches twinkling in the stage lights to the pale gold of the numerous free beers lifted from the bidder's bar to the "investment" in the fool's gold of a \$207,900 Dodge Dart, B-J never fails to dazzle with dismay. ♦

Matt Markovich writes *Bottle Rockets* for the Bay Guardian's Food and Drink section, and he'd like to start the bidding at \$2 million.

Trip planner

Barrett-Jackson Orange County takes place May 27-29. For more information go to www.barrett-jackson.com/events/california/auctionoverview.asp.

For Barrett-Jackson Arizona photos, go to www.mattmarko.com/gallery/BJ.

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Rental Housing, East Bay

\$1150 Rockridge - studio, 1 ba, Craftsman Cottage, avail Now, Yard; Will consider cat, Street parking only, call Anne at (510) 655-2771, more info at: **metrent.com/411129**

\$1300 Pili Hill - 1 br, 1 ba, Contemporary Condo, avail 3/1/05. Balcony. No pets allowed, Valet & secure parking, call IVY at (510) 409-6488, more info at: **metrent.com/409895**

\$1350-1500 Oakland - Musicians live/work space. 1250 sq. ft. T1 high-speed Internet access included. Fully converted warehouse with private bathroom, living room area, food kitchen. 2 bedrooms, each w/private entrances. Sound proof rehearsal space. Off street parking. Garbage & water included. South of Fruitvale. Jeremy (510) 325-2496.

\$1675 North Berkeley - 2 br/1 ba, Apartment, avail 3/1/05. No pets allowed, Street parking only, call Jonathan at (510) 387-7792, more info at: **metrent.com/411210**

\$2150 Montclair - 2 br, 2 ba, 1930's House, avail Now, Yard/Patio, Pets Welcome. Street parking only, call Andrew at (510) 654-3666, more info at: **metrent.com/411354**

\$895 Concord - 1 br, 1 ba, Studio Apartment, avail Now, Patio, Will consider cat, Private Parking Space, call Prescilla at (925) 659-1911, more info at: **metrent.com/410934**

\$895 West Oakland - 2 br, 1 ba, Duplex, avail Now, Yard, No pets allowed, Garaged parking, call Kenny at (213) 999-4164, more info at: **metrent.com/411660**

Rental Housing, Other

\$1595 Ingleside Terrace - Newly built, sunny 2 bedroom, 1 bath. Laundry, granite counters, stainless steel appliances, hardwood floors, storage, near SFU, Stonestown shopping center and transportation. (415) 333-7679 or (415) 672-0584

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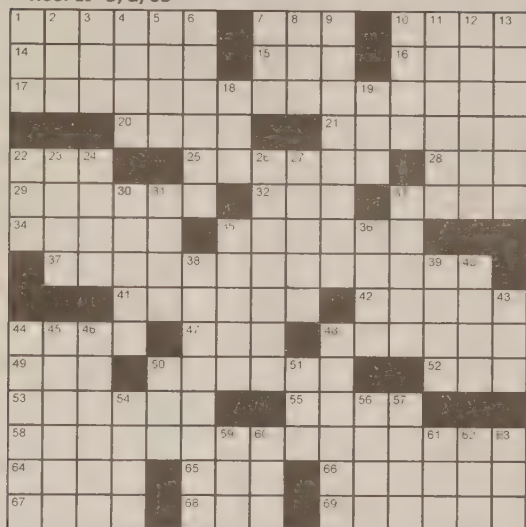
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SPCA

Ink Well by Ben Tausig

"Hoof It" 3/2/05



Check next week's classifieds for solution

Across

1. Whence St. Francis
7. Game with Wild, Skip, and Reverse cards
10. Receiver's gear
14. State revenue generators
15. Elton John title
16. Away from the wind
17. "Chill out"
20. Finger toy
21. Reverses
22. ThinkPad maker
25. "Read my lips . . . no new taxes," e.g.
28. Never, in Nuremberg
29. Bay Area city, familiarly
32. Saturn or Mercury, but not Earth
33. Checked the license of
34. "Thong Song" singer
35. Tate Modern city
37. Insomniac's trick
41. Host of the 2004 Olympics
42. Watch covertly
44. Bean ____ (tofu)
47. Praise may inflate it
48. Crowd with the franchise
49. Sugar suffix
50. Wagner productions
52. Reggae precursor
53. Got by
55. Edict
58. 1998 Vincent Gallo vehicle
64. "Yeah, right!"
65. Online display of amusement
66. Online brokerage
67. Repairs, as a roof

Down

1. Muncie, official
2. "Annnnnnyway . . ."
3. BART stop
4. ____-bitty
5. District in 35-Across
6. Parent's stern words, after "because"
7. Manipulate
8. "Friday" actress Long
9. Places to pick
10. Expendable board member?
11. Marzipan ingredient
12. Honeybunch
13. Could tell
18. TV knob
19. Suffix with ball
22. Conditions
23. ____-a-brac
24. Japanese soup staple
26. First woman to serve on the United States Supreme Court
27. Groups with colors and signs
30. Group of cheerleaders
31. Abbr. at the end of a page
33. Bumbling
35. Feudal lord
36. Quite
38. Where 48-Across go
39. Storm centers
40. Legislative surfeit
43. Code-breaking D.C. gp.
44. What a soldier may see
45. Nationalistic chant
46. Western timber tree
48. Common engines
50. Harlem room
51. Org. with the "100 Greatest American Movies of All Time"
54. Failing marks
56. Letter letters
57. First-timer
59. Hugs, symbolically
60. Sneaky
61. Toothed tool
62. Chemical suffix
63. Crossed (out)

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Sunday March 27th 11am - 4pm "INDULGENCE IN THE PARK"

Dolores Park
The Sisters of Perpetual Indulgence, Inc. are proud to announce "Indulgence in the Park", an East Bay picnic and celebration. This year's San Francisco event brings together children, families, friends, artists, and community activists all on one lawn to celebrate the Sisters' 26th Anniversary and enjoy a day in Dolores Park. Come see stage performances (including Kitten on the Keys and Trauma Tintstone, The Ethel Merman Experience and more...), children's activities, 11:30am and of course our Bonnet Contest - 1pm, and Hunky Jesus Contest - 3:15pm, for cash prizes
www.thesisters.org

Thurs. March 3rd. 7-9:30pm THE SISTER'S REVIVAL BINGO!

Vowing to give as much as they get, The Sisters of Perpetual Indulgence Inc. bring their award-winning bingo fun back to the Castro. Run and games, professional live entertainment, Cash Prizes, Drag Nuns and proceeds go back to local non-profits. General Admission Price: \$20 (incl. 2 sets of BINGO cards for 8 rounds of BINGO). Adv. tickets available, on-line at www.sicelive.com (Revival BINGO) or at All American Boy, 463 Castro St., SF 415-861-0444, "Revival BINGO". Thurs., March 3 at 7 PM, Metropolitan Community Church (MCC), 150 Eureka Street, SF. www.thesisters.org

Announcements

Anyone knowing the whereabouts of Shahe M. Whalen age 22, DOB 6/11/1983 please contact 360 834 4298. No contact with family since 12/04. Last known to be hustling in SF. Ask for Danya

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The Bay Guardian's Neighborhood Business section is devoted to neighborhood merchants, neighborhood services and neighborhood issues.

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Events

Queens Nails Annex presents: Peripheral Listens

Queen's Nails Annex is pleased to present their second exhibition **Peripheral Listens**, featuring the work of San Francisco-based artist **Jason Jägel**. The show will consist of original paintings, sound and video works, as well as a small edition of 5 (featuring tracks by **Nate Denver** and **Dominic East**) with locally screen-printed covers and inserts.

Queen's Nails Annex (QNA) is located in the Mission district of San Francisco and serves as a project space dedicated to presenting collaborative, site-specific and experimental works by artists. QNA hope to challenge both emerging and established artists to work outside their "normal" practice to produce unique projects. The space is operated and curated by Bay Area visual artists **Bob Linder** and **Julio Morales**.

Exhibit Opening January 28, 7-10pm.
Show runs Jan 28-Mar 05.

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Musicians Wanted

Bass Player Wanted for Lurid Bibles - We are: guitar (from early 1980s - weathers to razorlight), also 12 string electro-acoustic; female vocals (from Maria Callas to the Nina Hagen); and versatile power drummer.
The music is a combination of punk/goth with power pop/dream pop influences - lots of energy! If interested please check our mp3's at www.luridbibles.com or call Guillermo (415) 285-2979.

Bassist wanted by rock band Capsule Queen.
Future/Retro/psychedelic ala Bowie/Eno/Velvet Underground, The Cars, Love + Rockets, My Bloody Valentine, and BRMC.
We are a 3 piece looking for a 4th. Back up vocals a plus. Contact: Tact Red 415-377-1497 or Scott 510-632-5181 or www.capsulequeen.com.

Drummer looking to join or start a band with other serious people. Looking for something similar to any of the following genres... power-pop, punk, rock, indie, new wave, etc... Have lots of touring and recording experience. Call 405.266.4547 or EMail ok2sanfran@yahoo.com.

DRUMMER, SF band is looking for a drummer whose style is simple and subtle yet commanding. Some of our influences include Radiohead, Talking Heads, PJ Harvey, Beatles, Flaming Lips, M.O.W., Truck, The Pixies, Pavement. We're looking for a long-term band member, not a gigger. Please email mp@thenewup.com for details.

Fillmore district French cafe seeking experienced Jazz and Blues musicians. Contact Florent at (415) 440-0356 x420 or email florent@baybread.com.

Galaxy Chamber seeks keyboard player. Call Nick or Crystal (415) 929-1204

Guitarist available: Seeking original musicians/bands w/ rehearsal space for jams/collaboration. Especially seeks lyricist/vocalist. I'm a reliable, experienced player with stripped down tube tone and minimal effects. Preferred styles are Hendrix, Counting Crows, Zeppelin, Train, and Tom Petty, though very versatile.
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Looking for experienced drummer for working blues band into Cotton, Thunderbolt, BB King, Thunderbirds, Clapton, Albert King, and originals. Have auto, equipment, and an income. Hard working and very dedicated. Only players who love the blues need apply. Call (650) 610-0770 between 6pm and 8pm.

Looking for guitarist and drummer for down & dirty rock. Call Roxy (831) 423-2459.

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Reggae Jazz/Rock/HipHop Guitarist/CD/Tour credits: Pato Banton; Fully Fullwood; Majek Fashek; Myka Nyne; Tippa Irie etc. Dale 714-444-6951 dalehauskins@yahoo.com

Seasoned Blues Musicians and Drummers wanted for working blues band. Chicago blues influence. Need equipment, income, and transportation. Dedicated and love of the blues essential. Call Chris at (510) 825-4142

Singer and keyboard player wanted for experimental band. Influences: Mr. Bungle, Sleepytime Gorilla Museum, Igor Stravinsky, Deicide. Email: jeremyseanbell@yahoo.com

The Starry Knights, an a capella quartet, is looking for a tenor to sing leads and backups. Call Todd at 707-745-4690.

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March 2-8

Aries (March 21-April 19)

Aries, you gotta be really checked in with what you're feeling this week, 'cause it looks like you're feeling a whole lot. If you simply must make a major change, do be sure it's not coming from some crummy place of scarcity, but rather from a stellar sense of yourself and all of your blast-off potential.

Taurus (April 20-May 20)

Self-motivated and, dare we say, downright selfish moves are de rigueur for Taurus this week, as long as these moves are wildly creative. The only drag is your mind and its struggle for a perspective it can come to rest at. Alas, situations have not developed enough to provide the luxury of a clear view.

Gemini (May 21-June 21)

Gemini, your twins are in synch this week. Both your selves are running around town with a bunch of bravado, acting like they can do anything and are on top of the f-ing world — when really, you're feeling rather swamped in the heart region and generally a little unsure.

Cancer (June 22-July 22)

Don't be so goddamned goal-oriented, Cancer! Your transformational factoid this week is, the effort is part of the process. So we want to see you putting out hella effort! In fact, it's a crucial part of the goal you're pursuing. Putting out vital effort is every bit as valuable as attaining your desire. Whoa, that's deep.

Leo (July 23-Aug. 22)

Leo, you have an amazing opportunity this week. It's important to give the heave-ho to some old forms of behavior, whether they reside in your relationships, attitudes, or actions. It's also important to mourn the loss of these mal-functioning coping mechanisms. It might feel shitty now, but you get to be more truly yourself later.

Virgo (Aug. 23-Sept. 22)

This week can feel meaningful, or it can feel like a waste of time. It's all in your attitude, Virgo. If you manage to take pleasure in putting forth the effort and to banish all expectations from your noggin, we think you'll enjoy yourself. Said effort may concern feelings you have for someone, or it could be about dealing with your ideals.

Libra (Sept. 23-Oct. 22)

Libra, this is a great week for you partnership-happy freaks to spend a little Q.T. all by your lonesome. We see

you've got some highfalutin ideals about how to be in your relationships and in specific situations. Take a time-out to determine your rights and responsibilities in regard to others.

Scorpio (Oct. 23-Nov. 21)

It looks like you've taken on way too much of other people's crap, Scorpio. Now you're feelin' it, and it sure don't feel too groovy. This is a crucial week for you to ground yourself in your own reality. Learn from your past, and apply what you already know to any decisions you're called to make about your future.

Sagittarius (Nov. 22-Dec. 21)

What a wilful beast you are, Sagittarius! We'd like you to investigate that particular character trait this week — and try not to confuse your flighty feelings with your actual needs. This could be a great time to own up to regressions you've recently experienced, and to put some Band-Aids on the toes you've trod on.

Capricorn (Dec. 22-Jan. 19)

Capricorn, you're entering an exciting new phase of development, and we think it'd be a great time for a mini *This Is Your Life*-style flashback. Bring into your next chapter an understanding of how you got there. Your challenge this week is to compassionately own what's yours.

Aquarius (Jan. 20-Feb. 18)

Aquarius, you are growing and developing into a whole new version of yourself! You're upgrading! The new system has additional autonomy and creativity features that on the old model were sort of flimsy. Make sure the ground beneath you is solid, and trash anything you don't want contaminating this brand-new you.

Pisces (Feb. 19-March 20)

This could be a profound week for deep reflection and soulful introspection, Pisces. Consider starting the investigation with your relationships. We dare you to see something different from what you've seen before. You deserve applause for taking responsibility for your part in the current situation, but you don't need to take responsibility for all of it. ❖

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Legal Notices

AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC05541795. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF AUGUSTUS LLOYD DOSS, AKA MARVIN LEROY JOHNSON For Change of name. TO ALL INTERESTED PERSONS: MARVIN LEROY JOHNSON, filed a petition with this court for a decree changing names as follows: present name MARVIN LEROY JOHNSON to proposed name AUGUSTUS LLOYD DOSS. THE COURT ORDERS that all persons interested in said matter shall appear before the court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: 3/24/05, Time: 9:00 AM room: 218. Dated Feb. 16, 2005. Signed: Gordon Park-Li, Clerk, Ronnie Otero, Deputy Clerk, Olle Mar-Victoria, Judge of the Superior Court. February 23, March 2, 9, 16, 2005. LF392104

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282554-00 The following person is doing business as BEYONCE, 475 Haight St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/05. Signed: Christopher Legrand. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on February 09, 2005. February 9, 16, 23, March 2, 2005. LF393101

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282431-00 The following person is doing business as BLANCA CAFE, 1441 Grant St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/27/05. Signed: Tanya Ristvan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 27, 2005. February 9, 16, 23, March 2, 2005. LF393102

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282254-00 The following person is doing business as DRAPER YOUTH CDM, 1001 Tennessee Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/05. Signed: Surma Mauro. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on January 20, 2005. February 9, 16, 23, March 2, 2005. LF393103

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282681-00 The following person is doing business as STEVEN BALLINGER FINE ART, 2065 Ellis Street #15, San Francisco, CA 94115. Steven Ballinger, 2065 Ellis Street #15, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/4/05. Signed: Steven Ballinger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 23, 2005. February 9, 16, 23, March 2, 2005. LF393104

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282146-00 The following person is doing business as BANDWAGON RECORDS, 1878 Market St. #309, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed: Daniel C. Viasich. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on February 07, 2005. February 9, 16, 23, March 2, 2005. LF393105

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282868-00 The following person is doing business as QUENTIN LABS, 2777 Yosemite Ave., Suite 235A, San Francisco, CA 94124; Brian Quentini Hupp, 1012 E 28th St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/11/05. Signed: Brian Q. Hupp. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 11, 2005. February 16, 23, March 2, 9, 2005. LF392202

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282816-00 The following person is doing business as THE MAGPIE GALLERY, 1528 Grant Ave., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date Feb. 15, 2005. Signed: Lavinia M. Dimond. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 09, 2005. February 16, 23, March 2, 9, 2005. LF392203

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282120-00 The following person is doing business as BEYONCE, 475 Haight St., San Francisco, CA 94117; Robert Waldo McKenna, 131 Clayton St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/14/2005. Signed: Robert W. McKenna. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on January 14, 2005. February 16, 23, March 2, 9, 2005. LF392204

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283017-00 The following person is doing business as BLACK THORN TATERN, 834 Irving St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/10/05. Signed: M. McGrath, President, McGrath Enterprises, LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on February 16, 2005. February 23, March 2, 9, 16, 2005. LF392205

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283017-00 The following person is doing business as NATURAL EARTH REMEDY, 3606 Taraval Street, San Francisco, CA 94116; Robert Allen Morales, 3330 Mildred Lane, Lafayette, CA 94549. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/16/05. Signed: Robert Allen Morales. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 16, 2005. February 23, March 2, 9, 16, 2005. LF392206

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283272-00 The following person is doing business as ON PETIT, 444 15th Avenue #101, San Francisco, CA 94118; Jason Sanders, 444 15th Avenue #101, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 21, 2005. Signed: Jason Sanders. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 25, 2005. February 9, 16, 23, March 2, 2005. LF392207

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283119-00 The following person is doing business as ADVANCED IMAGING, 2330 20TH AVE., San Francisco, CA 94116; Eric R. Azinger, 2330 20TH AVE., San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date November 15, 2004. Signed: Eric R. Azinger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 22, 2005. March 2, 9, 16, 23, 2005. LF392208

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282967-00 The following person is doing business as ELGAR DESIGN & CONSTRUCTION, 1733 Fulton St., San Francisco, CA 94117; Aminadav Eldar, 1733 Fulton St., Apt. A, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date Feb. 15, 2005. Signed: Aminadav Eldar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 15, 2005. March 2, 9, 16, 23, 2005. LF392209

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283087-00 The following person is doing business as DPA TRUCKING, 600 Embarcadero, San Francisco, CA 94107; Dan Michael Anchor, 600 Embarcadero, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Dan Anchor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 18, 2005. March 2, 9, 16, 23, 2005. LF392204

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283243-00 The following person is doing business as DAVID'S HANDY WORK, 61 Majestic Ave., San Francisco, CA 94112; David Emmanuel Tamboury, 61 Majestic Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/7/05. Signed: David Tamboury. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on February 23, 2005. March 2, 9, 16, 23, 2005. LF392205

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282725-00 The following person is doing business as FOREVER YOUNG BY L'EAN, 208 Ocean Ave., San Francisco, CA 94112; Near Estrada, 31 S. Parkview Ave., Daly City, CA 94014. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/7/05. Signed: Near Estrada. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 07, 2005. March 2, 9, 16, 23, 2005. LF392206

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282863-00 The following person is doing business as BALAZO 18 ART GALLERY, 2183 Mission St., San Francisco, CA 94103; Jesse Angel Perez, 2183 Mission St., San Francisco, CA 94103; Jose L. Arana, 755 O'Farrell St., San Francisco, CA 94109; Joan Antonio Villanueva, 209 S. Serrano Ave., Daly City, CA 94014. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed: Jesus Angel Perez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 11, 2005. March 2, 9, 16, 23, 2005. LF392207

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282634-00 The following person is doing business as SPINOLA AND SCHWARTZ LANDSCAPE ARCHITECTURE, 3452 Sacramento St., San Francisco, CA 94118; Iain Spinnola Schwartz, 220 E. Strawberry Hill, Mill Valley, CA 94941. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/02/2005. Signed: Iain Spinnola Schwartz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 03, 2005. March 2, 9, 16, 23, 2005. LF392208

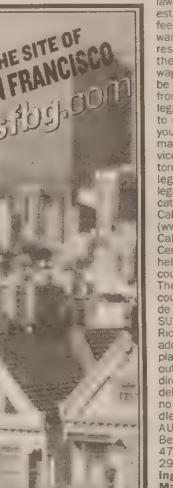
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0282770-00 The following person is doing business as FIBERCRAT, 555 De Haro Street, Casabe, San Francisco, CA 94107; Angela N. Rissner, 140 Mission St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/05. Signed: Angela N. Rissner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 08, 2005. March 2, 9, 16, 23, 2005. LF392209

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF A CHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: MAS-SILVA, INC. The applicant lists above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages 1525 Mission St., San Francisco, CA 94103. Type of license Applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES. Dated: Feb. 23, 2005. March 2, 9, 16, 2005. LF392211

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 05 - 541742. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF YUK LING CHIU TO ALL INTERESTED PERSONS: YUK LING CHIU filed a petition with this court for a decree changing names as follows: present name YUK LING CHIU to proposed name CELINE CHIU VALDEMO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: March 17, 2005. Time: 9:00 AM room: 218. Dated Jan. 14, 2005. Signed: Gordon Park-Li, Clerk, Mary Ann Moran, Deputy Clerk. Signed: Robert L. Dondero, Judge of the Superior Court on January 14, 2005. February 2, 9, 16, 23, 2005. LF 391804

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 04 - 541692. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TONIA CHEN, JAMES CERENO for change of name. TO ALL INTERESTED PERSONS: KAHLO CHEN-YUN CERENO, filed a petition with this court for a decree changing names as follows: present name KAHLO CHEN-YUN CERENO to proposed name KAHLO YUN CHEN-CERENO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: April 14, 2005. Time: 9:00 AM room: 218. Dated February 22, 2005. Signed: Gordon Park-Li, Clerk, Robert L. Dondero, Presiding Judge. Judge of the Superior Court. March 2, 9, 16, 23, 2005. LF 392212

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The following person has abandoned the use of the fictitious business name known as: FIBERCRAT located at: 555 De Haro St., Casabe, San Francisco, CA 94107. The fictitious business name referred to above was filed in the County of San Francisco under File# 0276951 on: 6-21-2004. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): WENDY COMPAGNO, 745 Fillmore St. #304, San Francisco, CA 94117; Angela Rissner, 140 Mission St., San Francisco, CA 94107. This business was conducted by a general partnership. Signed Angela Rissner. Dated: February 08, 2005. Deputy County Clerk. March 2, 9, 16, 23, 2005. LF392210



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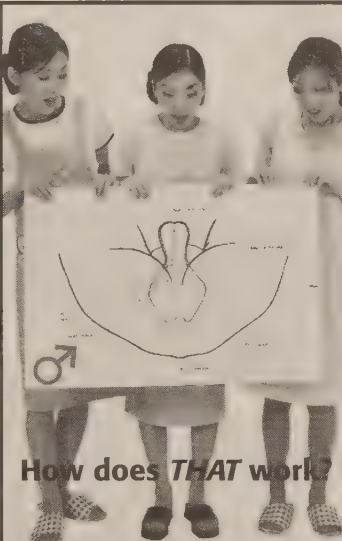
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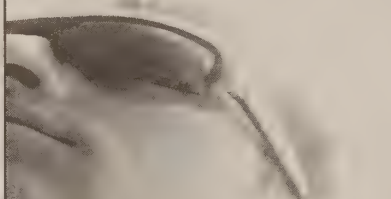
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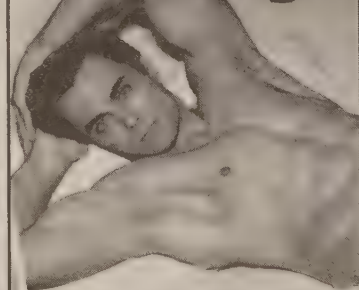
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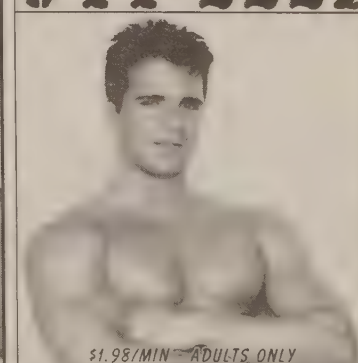


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